CAGNEY

clashes with

RAFT

AN EXPLOITATION EXPLOSION FROM WARNER BROS.

JAMES CAGNEY

"EACH DA

PRODUCED WITH THE SAME PUNCH AND POWER OF OTHER CAGNEY SENSATIONS . . . 'PUBLIC ENEMY', 'G-MEN', 'ANGELS WITH DIRTY FACES'.

You know what these smash hits did at the box office . . . 'Each Dawn I Die' tops 'em all because it teams CAGNEY *AND* RAFT! Certainly there is no stronger combination of marquee names in the business! . . .

READY FOR YOUR S

GEORGE

and RAFT in

WN I DIE"

Directed by the maker of 'G-Men'

WILLIAM KEIGHLEY

with

JANE BRYAN • GEORGE BANCROFT

Screen Play by Norman Reilly Raine and Warren Duff · From the Novel by Jerome Odlum

A First National Picture

AN EXPLOITATION EXPLOSION FROM WARNER BROS.

HOWMANSHIP ACTION! . . .

Country of origin U. S. A. Copyright 1939 Vitagraph, Inc. All rights reserved. Copyright is waived to magazines and newspapers.

CAGNEY *AND* RAFT TOGETHER IN ONE PICTURE!

That's a production triumph for the box office! Put these two dynamic names in lights and you immediately have electrified a natural curiosity because, *when Cagney meets Raft, something has to give way!*

Cagney and Raft in "Each Dawn I Die" gives your theatre a triple attraction that calls right out loud to your box office. The advertising copy and art treatment in this campaign shows you how to go after the Cagney fans, the Raft fans, and the fans who like strong, dramatic, action entertainment!

Will Cagney Take It When Raft Dishes It Out? . . . **That's a line that packs walloping interest. Other punch lines equally as effective are highlighted in every ad on the following pages. Spot 'em as teasers in the papers, on tack cards, sniping; yes, write 'em in the sky!**

Every ad is an exploitation idea. Also, don't overlook the other easy working ideas on pages 22 to 25. Dig into your files; pull out the stuff you've been saving for a real exploitation picture — because here is a real exploitation picture if there ever was one! In fact it's an

EXPLOITATION EXPLOSION!

CAGNEY
MEETS A
RAFT
OF TROUBLE!
For the first time—Jimmy and George crashing head-on—outblasting each other with a brand of dynamite no screen has offered before! Thrills beyond measure! Excitement beyond all precedent! . . . It's the picture that tops 'Angels with Dirty Faces' and it's made by WARNER BROS.
"I'LL EAT DAWN I DIE"
with
JANE BRYAN • GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

ADVERTISING that reaches 20 million fans all over the U.S.A. Plus months of advance publicity in magazine, roto sections and picture pages. That's how Warner Bros. pre-sells this show for theatres in every situation.

This magazine ad also available for newspapers.
Mat 501
13¼ in. x 5 cols.
925 lines — 75c

THIS WORLD IS TOO SMALL FOR BOTH OF THEM...SO ONE'S GOING OUT...*FEET FIRST!*

JAMES **CAGNEY** GEORGE **RAFT**

When hot-headed Cagney meets cold-blooded Raft . . . one of them's ticketed for death! Which one of the screen's toughest killers will it be?

"EACH DAWN I DIE"

Presented by
WARNER BROS.

JANE BRYAN • GEORGE BANCROFT

Directed by ***WILLIAM KEIGHLEY***

Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First National Picture

Mat 405 — 14 inches x 4 cols. (780 lines) — 60c

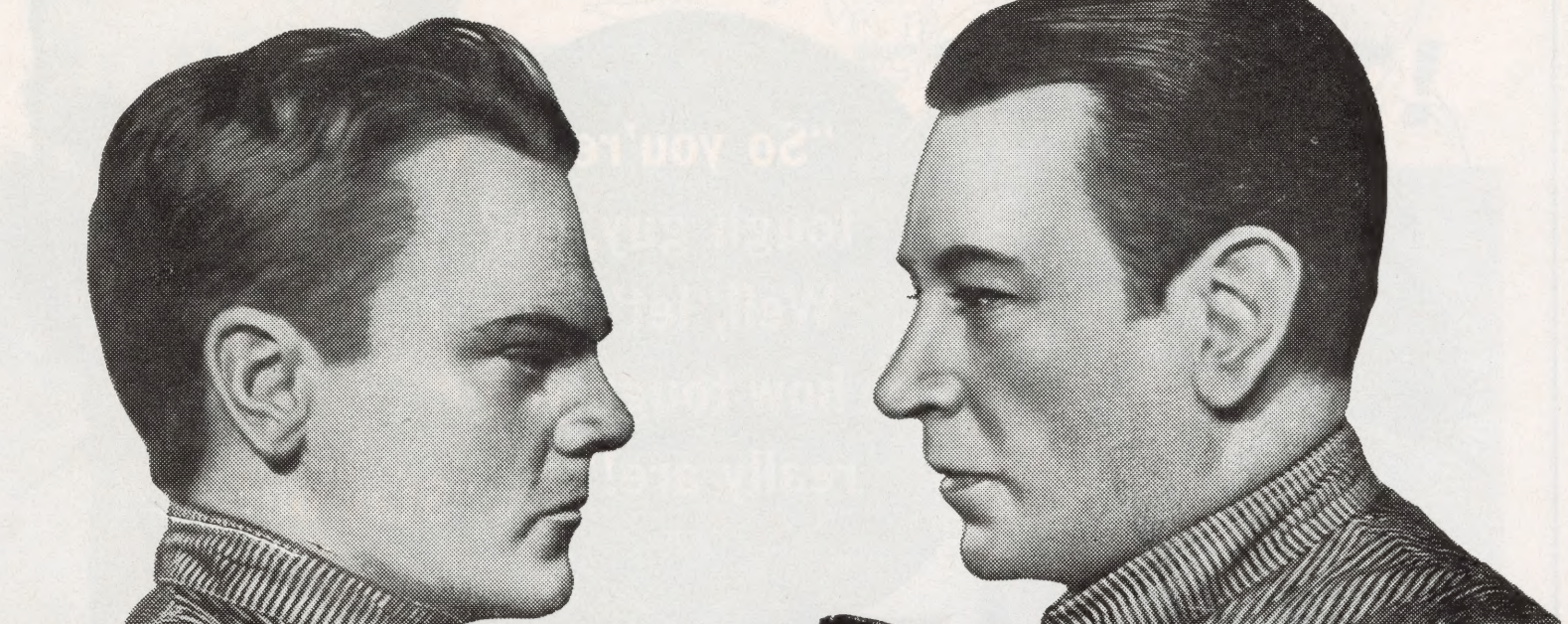
THIS AD ALSO AVAILABLE IN THREE-COLUMN SIZE
Order Mat 307 — (585 lines) — 45c

"So you're a tough guy, eh? Well, let's see how tough you really are!"
"Stay outta my way, con, or you'll find out! And then it'll be too late!"
JAMES CAGNEY
GEORGE RAFT
"EACH DAWN I DIE"
with JANE BRYAN
GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture
WARNER BROS.
THEATRE • DATE

Mat 404 — 12¼ inches x 4 cols. (684 lines) — 60c

Perfect for lobby and front blow-up. Page 23 illustrates how effectively it can be built into an attention-getting action display.

CAGNEY vs. RAFT



CAGNEY..THE KILLER THAT GANGLAND COULDN'T TAME! WILL HE TAKE IT WHEN RAFT DISHES IT OUT?

RAFT..THE MOBSTER THAT BULLETS COULDN'T HURT! WILL HE BE STOPPED BY CAGNEY'S SMASHING FISTS?

"EACH DAWN I DIE"

Here's dramatic dynamite that socks you right between the eyes! ... The screen's toughest killers ...face to face... for the first time!

with

JANE BRYAN
GEORGE BANCROFT

Directed by
WM. KEIGHLEY
Presented by
WARNER BROS.

Screen Play by Norman Reilly Raine and Warren Duff — From the Novel by Jerome Odlum • A First Nat'l Picture

THEATRE • DATE

Mat 403 — 11¼ inches x 4 cols. (636 lines) — 60c

A big four — and a shallow three. Both have a place in every well planned advertising campaign.

WHEN KILLERS MEET...THE LOSER GOES TO THE MORGUE...THE WINNER GOES TO THE CHAIR!

with

JANE BRYAN • GEORGE BANCROFT • Directed by *WM. KEIGHLEY*

Presented by WARNER BROS. • Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First Nat'l Picture

Mat 306 — 2¼ inches x 3 cols. (93 lines) — 45c

Two ads that talk right out loud — one has plenty of white space; the other hits you with black. Spot each on different days or in different papers same day.

IT'S A BATTLE OF KILLERS!

THE MAN WHO MEETS HIS MASTER . . . MEETS HIS MAKER!

The screen's toughest killers face to face, at last! Hot-headed Cagney vs. cold-blooded Raft! This world isn't big enough for both of them, so one's going out . . . feet first!

JAMES CAGNEY and GEORGE RAFT

"EACH DAWN I DIE"

Presented by WARNER BROS.

JANE BRYAN · GEORGE BANCROFT ·

Directed by ***WILLIAM KEIGHLEY***

Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum · A First National Picture

Mat 305 — 9¼ inches x 3 cols. (300 lines) — 45c

CAGNEY MEETS RAFT
GANGLAND COULDN'T STOP HIM WITH THREATS...CAN RAFT DO IT WITH BULLETS?
CAN CAGNEY'S FISTS STRIKE FEAR IN A MAN WHO'S NEVER MET HIS MASTER?
"EACH DAWN I DIE"

JANE BRYAN·GEORGE BANCROFT

Directed by *WILLIAM KEIGHLEY* · Presented by WARNER BROS.

Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

Mat 303 — 5 inches x 3 cols. (210 lines) — 45c

WILL CAGNEY TAKE IT WHEN RAFT DISHES IT OUT?

Cagney, the man who's defied a thousand killers, against brutal, brooding, ruthless Raft! Someone's got to break . . . which will it be? Find out when Warner Bros. explode a charge of dynamite on the screen tonight!

JAMES
CAGNEY
GEORGE
RAFT
in
"EACH DAWN I DIE"

with
JANE BRYAN • GEORGE BANCROFT

Directed by **WILLIAM KEIGHLEY**
Presented by **WARNER BROS.**
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First Nat'l Picture

Mat 213 — 14¾ inches x 2 cols. (414 lines) — 30c

IT'S KILLER VS. KILLER!

THE LOSER GOES TO THE MORGUE— THE WINNER GOES TO THE CHAIR!

JAMES **CAGNEY** · GEORGE **RAFT**

Cagney, the guy gangland couldn't stop — against Raft, the mobster bullets couldn't hurt! Who will take the rap — when they meet face to face?

"EACH DAWN I DIE"

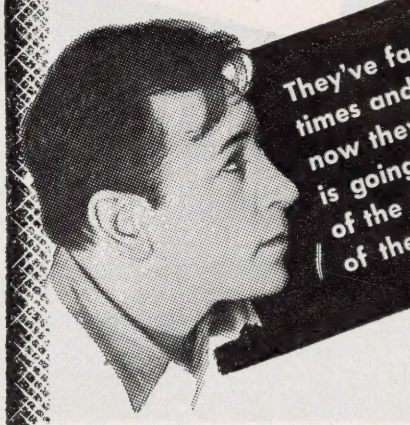
with
JANE BRYAN · GEORGE BANCROFT
Directed by *WILLIAM KEIGHLEY*
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum · A First National Picture

Mat 209 — 4 inches x 2 cols. (114 lines) — 30c

EACH THRILL IS GREATER... EACH MOMENT FIERCER... EACH WALLOP HARDER...

When Hot-Headed
CAGNEY
meets Cold-Blooded
RAFT

"EACH DAWN I DIE"



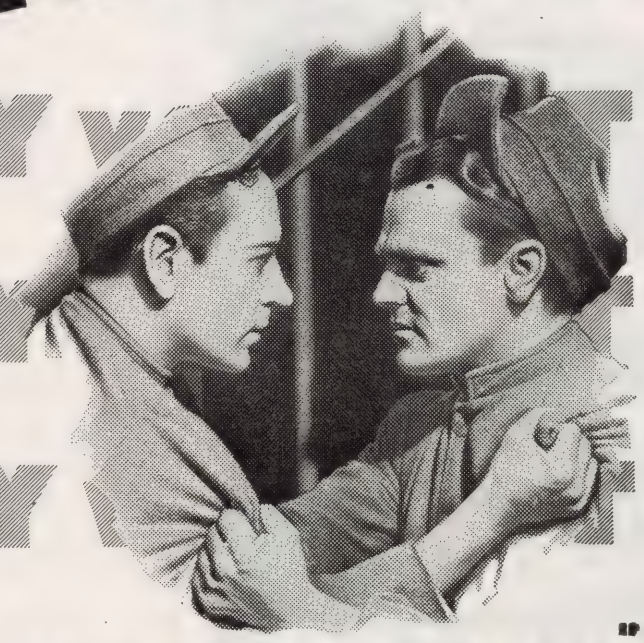
They've faced death a thousand times and never cracked but now they're face to face! Who is going to give way? Cagney of the smashing fists or Raft of the itching trigger finger?

with
JANE BRYAN
GEORGE BANCROFT
Directed by **WILLIAM KEIGHLEY**
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum
A First National Picture

Mat 217 — 7¼ inches x 2 cols. (204 lines) — 30c

CAGNEY vs. RAFT

CAGNEY vs. RAFT



"EACH DAWN I DIE"

WARNER BROS.' double-barrelled dynamite, with

JANE BRYAN · GEORGE BANCROFT ·

Directed by ***WILLIAM KEIGHLEY***

Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum · A First National Picture

Mat 304 — 6½ inches x 3 cols. (276 lines) — 45c

THIS AD ALSO AVAILABLE IN TWO-COLUMN SIZE

Order Mat 212 — (184 lines) — 30c

IT'S KILLER VS. KILLER!

JAMES CAGNEY · GEORGE RAFT

Cagney, the guy gangland couldn't stop — against Raft, the mobster bullets couldn't hurt! Who will take the rap — when they meet face to face?

with
JANE BRYAN · GEORGE BANCROFT
Directed by *WILLIAM KEIGHLEY*
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum · A First National Picture

"EACH DAWN I DIE"

Mat 302 — 6¼ inches x 3 cols. (258 lines) — 45c

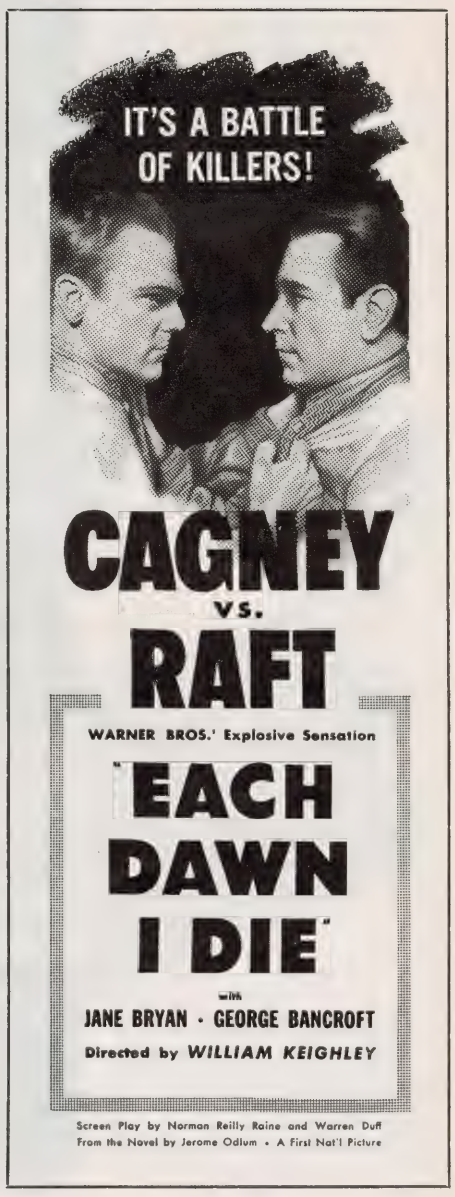
Ads on this page, and on the next form a complete advance campaign right up to the opening day. Selection is not in sequence but rather shows how strongly the picture can be sold with a total 82 inches of space.

FOR THE FIRST TIME!
THE SCREEN'S TOUGHEST KILLERS CLASH!
CAGNEY
vs.
RAFT
Presented by WARNER BROS.
"EACH DAWN I DIE"
with
JANE BRYAN · GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

Mat 218 — 4¾ inches x 2 cols. (132 lines) — 30c

JAMES
CAGNEY
GEORGE
RAFT
in
"EACH DAWN I DIE"
with
JANE BRYAN
GEORGE BANCROFT
Two Tough Guys With One Idea— "Get Him Before He Gets Me!"
Directed by WILLIAM KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

Mat 301 — 6½ inches x 3 cols. (267 lines) — 45c


IT'S A BATTLE OF KILLERS!
CAGNEY
vs.
RAFT
WARNER BROS.' Explosive Sensation
"EACH DAWN I DIE"
with
JANE BRYAN · GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First Nat'l Picture

Mat 116
5¾ inches (80 lines) — 15c

WHO IS MORE DANGEROUS?
CAGNEY
when he's carrying a grudge
or
RAFT
when he's carrying a gun?
Find out when the screen's deadliest killers clash for the first time in
"EACH DAWN I DIE"
with JANE BRYAN • GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine & Warren Duff • From the Novel by Jerome Odlum • A First Nat'l Picture

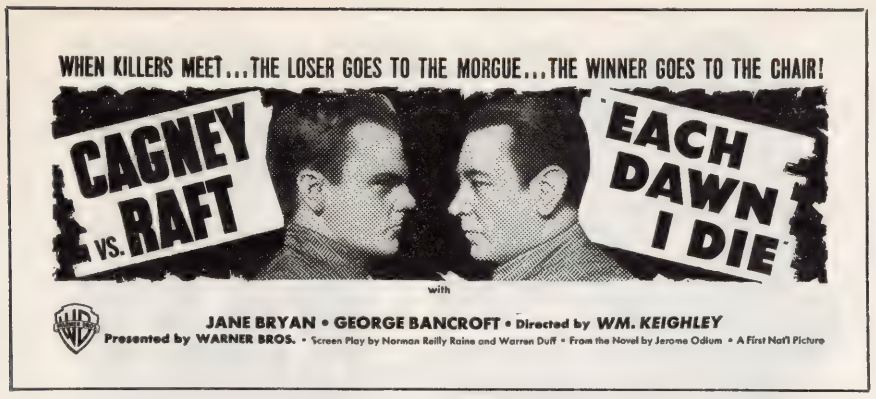
Mat 211 — 4 inches x 2 cols. (112 lines) — 30c

WHEN CAGNEY'S SMASHING FISTS . . .
MEET RAFT'S BLAZING GUNS . . .
THERE'S GOING TO BE T-R-O-U-B-L-E-!
The loser goes to the morgue, the winner goes to the chair in this battle of the killers! Who's going to crack? Who's going to win? You'll find out when
JAMES CAGNEY MEETS GEORGE RAFT
in "EACH DAWN I DIE"
with JANE BRYAN GEORGE BANCROFT
Directed by WM. KEIGHLEY
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum
A First National Picture

Mat 214 — 8¼ inches x 2 cols. (236 lines) — 30c

Mat 219 — 10 inches x 2 cols. (280 lines) — 30c

A dozen sock ads from w
most for the small budget
the single column layouts
need for daily follow-up.


WHEN KILLERS MEET...THE LOSER GOES TO THE MORGUE...THE WINNER GOES TO THE CHAIR!
CAGNEY vs. RAFT
EACH DAWN I DIE
with
JANE BRYAN • GEORGE BANCROFT • Directed by WM. KEIGHLEY
Presented by WARNER BROS. • Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First Nat'l Picture

Mat 215 — 1½ inches x 2 cols. (44 lines) — 30c

CAGNEY IS LOOKING FOR TROUBLE...AND HE'S GOING TO FIND A RAFT OF IT!
JAMES CAGNEY • GEORGE RAFT
"EACH DAWN I DIE"
with
JANE BRYAN•GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

Mat 220 — 2¾ inches x 2 cols. (76 lines) — 30c

WILL CAGNEY TAKE IT...WHEN RAFT DISHES IT OUT?
CAGNEY RAFT
"EACH DAWN I DIE"
with
JANE BRYAN•GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

Mat 221 — 2¼ inches x 2 cols. (62 lines) — 30c

CAGNEY IS LOOKING FOR TROUBLE . . . AND HE'S GOING TO FIND A RAFT OF IT!
"EACH DAWN I DIE"
The loser in this battle of killers gets a slab in the morgue, the winner gets the chair . . . and you get the dynamite drama that only these stars can dish out!
JANE BRYAN•GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum • A First National Picture

Mat 216 — 6 inches x 2 cols. (168 lines) — 30c

CAGNEY vs. RAFT..TWO STICKS OF HUMAN DYNAMITE TOSSED TOGETHER IN A MAN-MADE INFERNO!
"EACH DAWN I DIE"
with
JANE BRYAN
GEORGE BANCROFT
Directed by WM. KEIGHLEY
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First Nat'l Picture

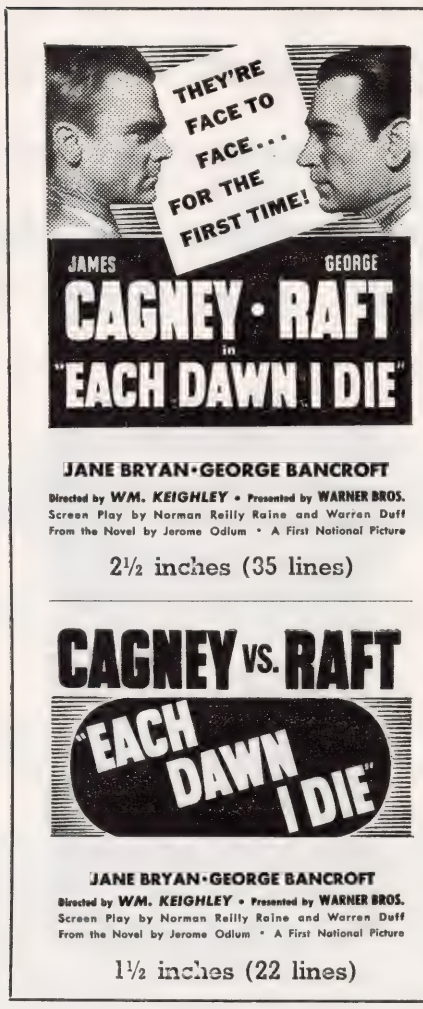
Mat 210 — 5 inches x 2 cols. (140 lines) — 30c

which to get the

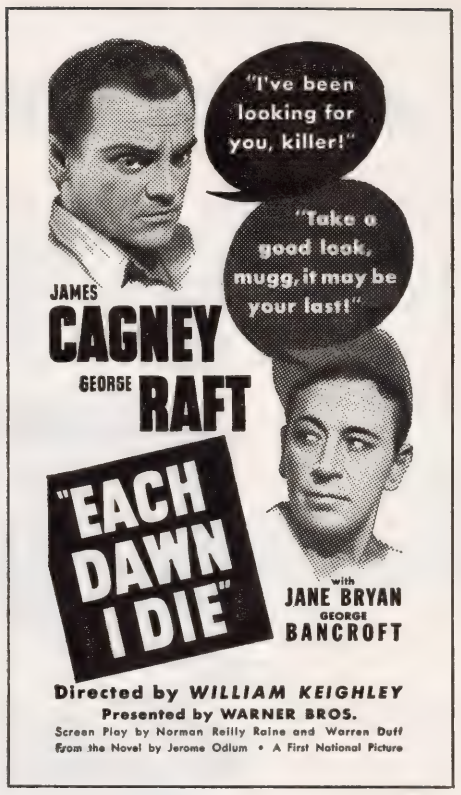
campaign. Also,

are just what you

Two Ads On One Mat

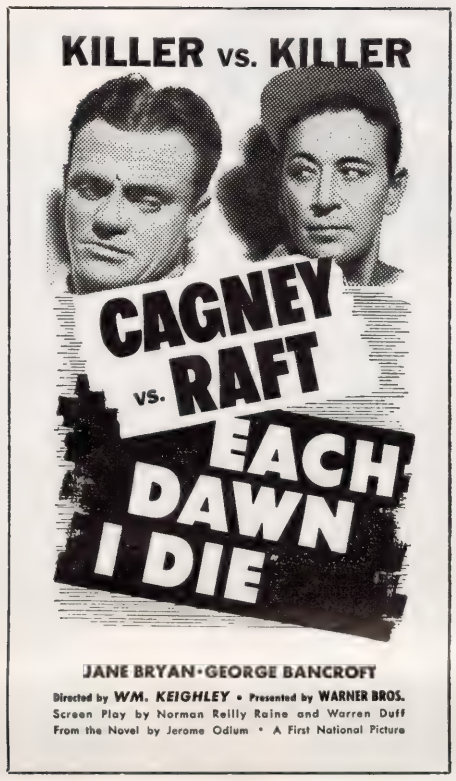

THEY'RE FACE TO FACE . . . FOR THE FIRST TIME!
JAMES CAGNEY · GEORGE RAFT
in
"EACH DAWN I DIE"
JANE BRYAN · GEORGE BANCROFT
Directed by WM. KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First National Picture
CAGNEY VS. RAFT
"EACH DAWN I DIE"
JANE BRYAN · GEORGE BANCROFT
Directed by WM. KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First National Picture

Mat 109 — 15c for combination


"I've been looking for you, killer!"
"Take a good look, mugg, it may be your last!"
JAMES CAGNEY
GEORGE RAFT
"EACH DAWN I DIE"
with
JANE BRYAN
GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First National Picture

Mat 107

3¾ inches (52 lines) — 15c


KILLER vs. KILLER
CAGNEY vs. RAFT
EACH DAWN I DIE
JANE BRYAN · GEORGE BANCROFT
Directed by WM. KEIGHLEY • Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First National Picture

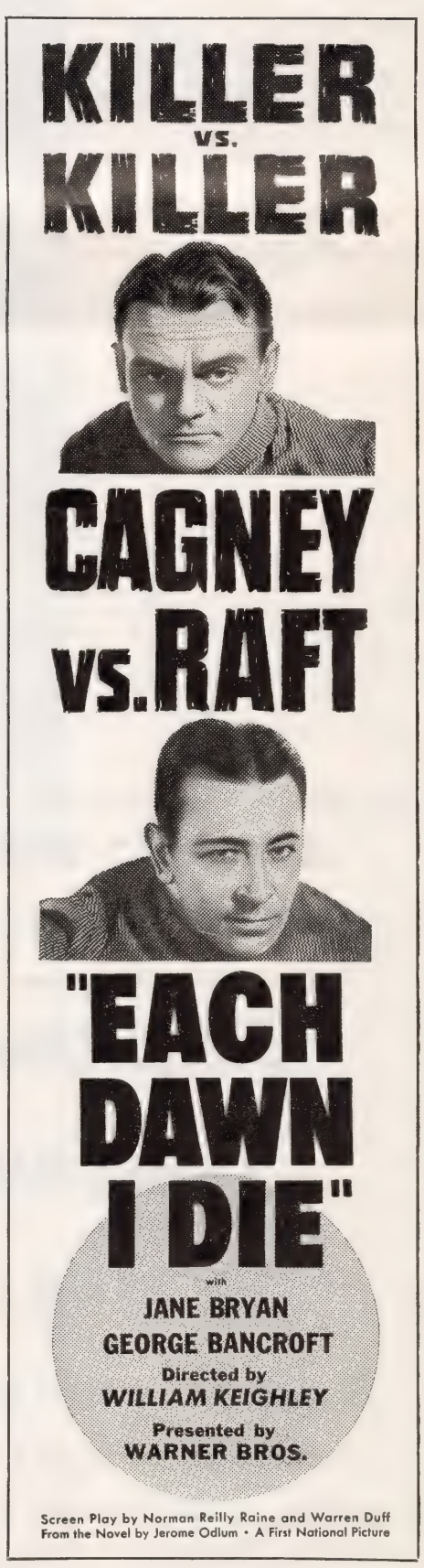
Mat 108

3½ inches (50 lines) — 15c

CAGNEY is looking for trouble...
and he's going to find a RAFT of it!
You'll see dynamite on the screen when
CAGNEY
MEETS
RAFT
in
"EACH DAWN I DIE"
with JANE BRYAN
GEORGE BANCROFT
Directed by WM. KEIGHLEY
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First Nat'l Picture

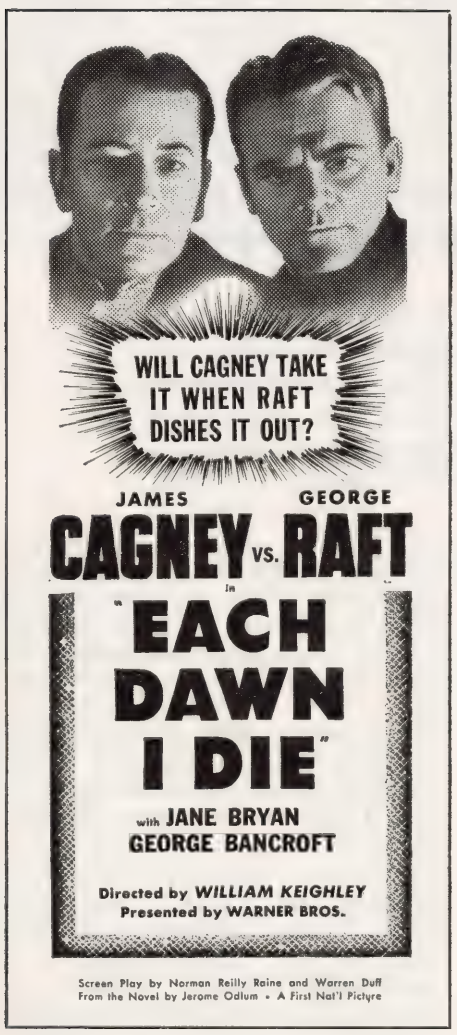
Mat 113

7½ inches (103 lines) — 15c



Mat 115

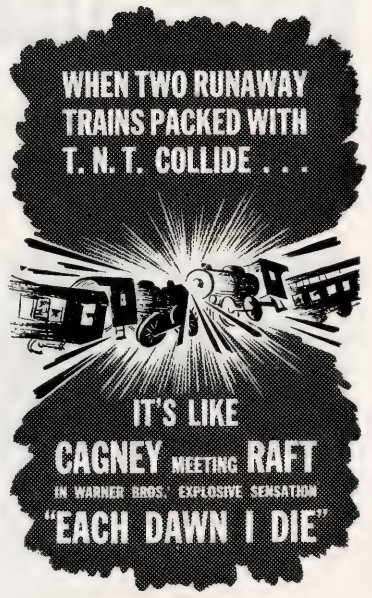
8½ inches (120 lines) — 15c

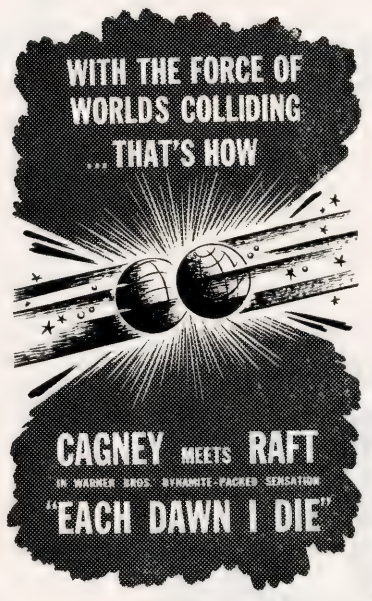

WILL CAGNEY TAKE IT WHEN RAFT DISHES IT OUT?
JAMES CAGNEY vs. GEORGE RAFT
in
"EACH DAWN I DIE"
with JANE BRYAN
GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY
Presented by WARNER BROS.
Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum • A First Nat'l Pictyre

Mat 114

5 inches (70 lines) — 15c

ADVANCE TEASERS . . . spot them run of paper; also copy and art make sock snipe one-sheets; and why not print each up on different colored cards for general distribution. All three on one mat No. 110—15c





Your Advance Advertising for "Each Dawn I Die". . . Forcefully Sold by the Vitaphone Trailer

OFFICIAL BILLING

WARNER BROS. 40%

Pictures, Inc. Presents 5%

JAMES CAGNEY 100%

and

GEORGE RAFT 100%

in

"EACH DAWN I DIE" 100%

with

JANE BRYAN • GEORGE BANCROFT 20%

Directed by William Keighley 25%

Screen Play by Norman Reilly Raine and Warren Duff 3%

From the Novel by Jerome Odlum 2%

A First National Picture 3%

VITAPHONE SHORTS

MERRIE MELODY CARTOON brings to you "DANGEROUS DAN McFOO" in Technicolor, fighting for the honor of his sweetheart. A kiss from the girl is the spark that inspires Dan McFoo to wipe up a saloon in the heart of the Yukon and earn him his name Dangerous. 4522 — Merrie Melody Cartoon — Technicolor — 7 minutes.

MELODY MASTER BAND offers "WILL OSBORNE AND HIS ORCHESTRA" playing slide music in a ten minute recital of the latest and most popular hits. 4717 — Melody Masters Band — 10 minutes.

COLOR PARADE SERIES continues with "MECHANIX ILLUSTRATED No. 5." Blind flying, the lie detector and color photography in commercial advertising make up this out-of-the-ordinary instructive short. 4612 — Color Parade Series — 10 minutes.

VITAPHONE VARIETY presents the "DEAN OF THE PASTEBOARDS," Luis Zingoni. Holding a classroom of college students spellbound, Zingoni exposes the methods of card sharps and professional gamblers who fleece the public. 4910 — Vitaphone Variety — 10 minutes.

LOONEY TUNE CARTOON "POLAR PALS," finds Porky Pig in the Arctic protecting his polar pals from the villainous attempt of a fur trapper armed with machine guns. 4813 — Looney Tune Cartoon — 7 minutes.

BROADWAY BREVITY series offers a feast of swing in its latest musical jamboree "SWING OPERA" featuring Aunt Jemina and a host of Broadway favorites. 4030 — Broadway Brevity — 20 minutes.

VITAPHONE VARIETY adds another laughter-packed comedy to its Grouch Club series. "WITNESS TROUBLE" features Arthur Bryan who at first is a witness in an accident case but soon begins to believe he was the cause of it. 4911 — Vitaphone Variety — 10 minutes.

PUBLICITY

Cagney And George Raft Pack Dynamite In 'Each Dawn I Die'

Mat 402—60c

CAST

Frank Ross ..... JAMES CAGNEY
"Hood" Stacey ..... GEORGE RAFT
Joyce ..... Jane Bryan
John Armstrong ..... George Bancroft
Meuller ..... Stanley Ridges
Carlisle ..... Alan Baxter
Grayce ..... Victor Jory
Pete Kassock .... John Wray
Dale ..... Edward Pawley
Lang .... Willard Robertson
Mrs. Ross ..... Emma Dunn
Garsky ..... Paul Hurst
Lassiter ... Louis Jean Heydt
"Limpy" Julien ..... Joe Downing
Hanley ..... Thurston Hall
Bill Mason ..... William Davidson
Stacey's Attorney ..... Clay Clement
Judge ... Charles Trowbridge
Temple ..... Harry Cording

PRODUCTION

Directed by ..... WILLIAM KEIGHLEY
Screen Play by ..... Norman Reilly Raine
Warren Duff
From the Novel by ..... Jerome Odlum
Photography by ..... Arthur Edeson, A.S.C.
Art Director .... Max Parker
Film Editor ..... Thomas Richards
Gowns by ... Howard Shoup
Musical Director ..... Leo F. Forbstein
Sound by ..... E. A. Brown
Technical Advisor ..... William Buckley

STORY SYNOPSIS

(Not for Publication)

Teaming James Cagney and George Raft, the screen's supreme masters of menace, "Each Dawn I Die" is a smashing indictment of political corruption and prison abuses. Adapted from the novel by Jerome Odlum, the powerful Warner Bros. drama is directed by William Keighley who made "G-Men" and "Bullets Or Ballots."

Hot on the trail of political racketeering, Frank Ross (James Cagney), reporter for the "Record," gets evidence that links the district attorney with a construction company scandal. To get Ross out of the way, he is framed and sentenced on a manslaughter charge. With him to prison goes "Hood" Stacey (George Raft) underworld big shot doing a life sentence. Ross helps him attempt a "break." In return, he promises to try to find the guys who framed Ross.

Stacey gives himself up and goes back to Rocky Point because the guy who framed Ross is there. Back in "stir," he engineers another break, and although he is mortally wounded, he forces a confession which clears Ross.

Running Time — 92 minutes

Screenland's Toughest 'Killers' Meet Face To Face — And The Combination Spells Explosion!

James Cagney and George Raft, the two champion tough guys of filmdon, are co-starred in "Each Dawn I Die," a stark, cruel, grim and tremendously exciting picture of life behind prison bars, produced by Warner Bros., which opens next Friday at the Strand Theatre.

Both Cagney and Raft, as interesting a starring team as has ever been put together in Hollywood, won their initial pre-eminence on the screen as delineators of modern gangsters. Raft is a gangster again in "Each Dawn I Die," while Cagney is an honest and upright citizen, but before the end of the picture there is little to choose between the two chief characters on the score of toughness.

The metamorphosis in the character of the decent young fellow played by Jimmy comes about under the brutalizing influence of first being railroaded to prison for a crime of which he is innocent and then being treated cruelly at the prison. On the other hand, Raft is on the wrong side of the law right from the beginning, but as the picture comes to a close, he finds a way to wipe his slate clean and vindicate his life as a gangster. The interdependence of these two characters give "Each Dawn I Die" a novel and tremendously thrilling theme that sets it quite apart from any prison picture that has ever before been made.

At the outset of the picture, which was based by Norman Reilly Raine and Warren Duff on the novel of the same name by Jerome Odlum, Cagney is a crusading reporter who has just uncovered evidence implicating the district attorney of his community in a graft scandal.

Some of the district attorney's underworld henchmen carry out a plot to frame the young reporter on a drunk driving charge. As a result of the frame-up, two innocent people are killed, Jimmy is arrested, convicted of manslaughter and sent to prison with a maximum term of twenty years.

Knowing his innocence, Jimmy is a rebellious prisoner and he finds himself in constant hot water with the prison authorities. Treated brutally, he responds in kind and is soon virtually indistinguishable from the toughest of the convicts.

Early in his convict life, Jimmy saves the life of George Raft, who was a big-time gangster until finally caught and incarcerated. Although he is on the surface a cruel and heartless killer, Raft becomes, in his own way, fond of the young reporter.

Meanwhile, Jimmy's friends on the outside, headed by his faithful sweetheart, played by Jane Bryan, have been fruitlessly trying to uncover evidence which would prove he was framed. Turned down by the parole board when he applies for commutation of his sentence, Jimmy aids in a plot which enables Raft to escape, his price being a promise by Raft to force a confession from the underworld character who carried out the frame-up which sent him to jail. In order to keep his promise, Raft daringly gives himself up and returns to prison to engineer a "break."

Aside from the individual drama which develops in the course of it, this prison riot sequence is undoubtedly the most authentic as well as the most exciting and terrifying depiction of such an event as has ever been shown on the screen. It makes a smashing climax for a truly powerful picture. In addition to the Messrs. Cagney and Raft and Miss Bryan, the cast is studded with names of numerous top-flight performers, including George Bancroft, Maxie Rosenbloom, Stanley Ridges, Alan Baxter, Victor Jory, John Wray, Edward Pawley, Willard Robertson, Paul Hurst, Louis Jean Heydt, Joe Downing and Emma Dunn. The direction was handled by William Keighley, who also directed Cagney in "G-Men."

Mat 202—30*c*

Cagney meets Raft face to face for the first time in Warner Bros.' dynamite-packed drama "Each Dawn I Die," coming to the Strand.

CAGNEY MEETS A RAFT OF TROUBLE!

Both 'Killers' Check On Insurance Before Going Into Action For "Each Dawn I Die"

There's seldom a dull moment in the working life of a screen tough guy. If he isn't dodging bullets, he's ducking punches, parrying knife thrusts or otherwise flirting with the undertaker.

James Cagney and George Raft, for example, had just been through a first class prison riot one day. The National Guard had finally gotten Raft after firing enough machine gun bullets to wipe out a battalion. But, instead of getting a nice quiet siesta in a morgue, Raft had to come back to life to fight it out with Cagney with fists and handcuffs.

Matched in Madison Square Garden, they would have drawn a capacity house at top prices. Squaring off on the set of "Each Dawn I Die," the Warner Bros. picture opening next Friday at the Strand Theatre, they fought, not once but twice, before an audience of some fifty technicians.

The first arena was the warden's office of a penitentiary. The two principals came onto the set weighing 150 pounds ringside. In height and reach they were as well matched as any two welterweights who ever crawled through the ropes for a title bout.

William Keighley, the director, called them together, for all the world like a fight referee giving final instructions.

"I wouldn't want you two boys to hurt each other," he said, "but even if this is supposed to be a staged fight to fool the warden, you have to make it look real. You've got your public to think of. Come out swinging at the bell — pardon me, I mean when I say 'action.' George Bancroft and Willard Robertson will pull you apart when we've had enough."

Some wag rang a gong. Keighley called "action." Raft led with his right, something he wouldn't have done in the ring. Cagney went down. Raft pounced on him like a mad wildcat. That wasn't according to Marquis of Queensberry but the script called for it. They threshed and tussled on the floor. Raft got a strangle hold on Cagney's throat. Cagney got an Indian grip on Raft's hair.

Bancroft and Robertson jumped into the brawl. For a moment, it was a four-man melee. Raft came up with his scalp apparently intact. Cagney was jerked back and bounced against a desk. Guards rushed in to help Bancroft and Robertson. Arms pinioned, the two stars stood glaring at each other.

"Great" applauded Keighley. "We'll do the close shots now. Then you can go to lunch and we'll have the second round in the train shed this afternoon."

"Nice guy," said Raft, as he tenderly massaged his scalp. "He gives us an hour instead of three minutes between rounds."

The second bout was short but hardly sweet. Cagney and Raft sat side by side on a train coach seat. They were handcuffed together, Cagney's right wrist to Raft's left. Raft started the hostilities by making an insulting remark. Cagney swung with a left, as lethal appearing as Raft's right.

The scene was shot four times. Then the prop man unlocked the handcuffs.

"Good going, boys," said Keighley. "Tomorrow morning we'll shoot the break from the courtroom."

"Remind me," said Cagney, "to check on my insurance."

Raft echoed him with a fervent, "Me, too."

ACTORS STRIVE FOR FILM JAIL TERM

Hollywood is a place where men try to get into prison.

One of the strangest job scrambles the film colony has ever seen occurred recently when 600 extra players gathered outside a sound stage at the Warner Bros. Studio. They were all would-be convicts, anxious to do a "stretch" in prison with James Cagney and George Raft in "Each Dawn I Die."

Most of the 600 were hard looking customers and it was patent a lot of them had gone to considerable pains to achieve that tough appearance. Some of the scars were transparently synthetic, a great many of the scowls were as plainly forced.

The prison volunteers milled about restlessly while they waited for the director, William Keighley, and his assistants to look them over and pass sentence. They talked little and when they did, they spoke out of the sides of their mouths. If one chanced to let a few words slip out naturally, he glanced about furtively to see if by some mischance a studio attache had heard him.

When Keighley came out of the stage, the men fell into line for inspection. The director passed through the lines and picked a man here, another there. When it was all over, the 300 men selected marched happily away to be fitted with convict garb and be herded into prison. The others marched dejectedly to freedom.

SCREEN'S TOUGHEST MUGGS ALL CAST IN "EACH DAWN I DIE"

Seven of the screen's top notch "heavies" worked in "Each Dawn I Die," the Warner Bros. picture co-starring James Cagney and George Raft, which opens next Friday at the Strand Theatre.

For a single picture to have seven menaces is not, in itself, unusual. Plenty of films surround their ace bad men with gangs. These subordinate villains invariably are called henchmen. The novelty of the menace setup in "Each Dawn I Die" lay in the fact that none of the seven "heavies" was a henchman. Each was an individual specialist in skullduggery, hence, the race for meanest man honors was wide open.

Victor Jory, Thurston Hall, John Wray, Joe Downing, Alan Baxter and Willard Robertson were the entries in this menace handicap. Jory and Hall played the crooked prosecutors who framed Cagney into the penitentiary on a "bum rap" and kept him there. Wray was a brutal prison guard. Downing and Baxter were convict "stool pigeons" and potential killers. And Robertson was a vicious deputy.

Combine that lineup with the fact that the co-stars, Cagney and Raft, are absolute tops in screen menace, and add George Bancroft, the ace "heavy" of a decade ago, in the prison warden role, and it is easy to see "Each Dawn I Die" was no pink tea.

SHE'S STAR-BOUND

Mat 103—15*c*

Jane Bryan plays the feminine lead in "Each Dawn I Die."

Jane Bryan will have to become a great dramatic star or make false prophets of a number of famed screen personalities, among them Bette Davis, James Cagney and George Raft.

When Jane played Miss Davis' youngest sister in "The Sisters," the Academy Award winner was so impressed by her work that she told interviewers: "Watch this girl. She is a fine actress and she will be a real star."

A few months later, after she had scored with an outstanding performance in "Brother Rat," Miss Bryan was cast as Cagney's leading lady in the Warner Bros. prison drama, "Each Dawn I Die," which opens next Friday at the Strand Theatre. The Irish redhead had played no more than half a dozen scenes with her when he echoed Miss Davis' prediction. Oddly, he used almost the same words Bette had.

"Watch Jane Bryan," he said, "and mark my words. She's going places. She has a real feeling for drama and she can act. Furthermore, she has tremendous enthusiasm and absolute sincerity."

Raft, who co stars with Cagney in "Each Dawn I Die" added his testimony following intensely dramatic scenes with Miss Bryan. "She's good," he said simply. "And she's going to be tops."

Lives Of Cagney & Raft Are Like Alger Stories

Critics of the American system of democracy might have spent a profitable hour or two in a grim, gray prison setting at the Warner Bros. film studio in Burbank. There they'd have found James Cagney and George Raft working and fighting together in a picture called "Each Dawn I Die," which will open at the Strand Theatre next Friday.

They would have seen, of course, a pair of celebrities who have won fame, fortune and public adulation. If, however, they had looked hard enough and listened keenly enough, they'd have seen and learned about a pair of New York kids whom wise Manhattanites of an earlier day wouldn't have given the longshot's chance of amounting to much.

James Cagney and George Raft had a lot in common. The sidewalks of New York were their play and battle grounds. There they learned to think fast, and hit hard.

Neither was from a wealthy family and each had to work at such odd jobs as he could find. Both were scrappers. Cagney was reared on the Upper East Side, Raft grew up on the West Side; otherwise they might have fought together as youngsters.

Cagney got through Stuyvesant High School, helping to make his way by working as an office boy for the New York Sun and as a book page in a branch of the New York Public Library. Then he entered Columbia University but the death of his father made it necessary for him to withdraw and get a job as a chorus hoofer. From that point on, he progressed to vaudeville, legitimate stage, and eventually screen stardom.

Raft never got quite as far as entering college. In his high school days he made such a name for himself as an amateur boxer that he decided to turn professional. He met with only indifferent success as a fighter, so he quit the ring and became a hoofer. From this point he progressed to musical comedies, and hence to Hollywood.

It is screen history how Raft turned from dancing to picture menacing and became a top flight star. It is not so well known, however, that Raft played his first role in a James Cagney picture called "Taxi." It was a dancing bit and Cagney got him the job. The red-thatched Irishman said Raft was the only man who could do the part. "Each Dawn I Die" co-stars Cagney and Raft.

Not a bad case, it would seem, for democracy and the American tradition of equality.

Star-Director Teaming Is Always Lucky

James Cagney and William Keighley, a Warner Bros. director, worked together for the third time recently. The first time was some nine years ago in the Broadway stage play, "Penny Arcade," which Keighley directed. The play proved a turning point in Cagney's life, for Warner Bros. bought the play and signed Cagney to appear in it. That was the beginning of his brilliant Hollywood career.

The next time Keighley and Cagney met, was in 1935, when Keighley directed and Cagney starred in "G-Men," one of the great picture hits of all time. The third meeting took place just a few months ago when "Each Dawn I Die" went into production at Warner Bros. And it proved a third lucky meeting for the prison film, which is now showing at the Strand, is being hailed as the finest thing of its kind ever to come out of Hollywood.

VICTOR JORY BOTH FIGHTER & ACTOR

For a long time, Victor Jory was torn between two ambitions. He couldn't decide whether to be a fighter or an actor.

Jory need not have been worried. He became both. Officially, of course, he's an actor, and a good one who works regularly in Hollywood's motion pictures. Because he specializes in tough menace roles, however, he does almost as much fighting as acting.

Victor Jory

Mat 102—15*c*

There's his role of an early cow country bad man in "Dodge City," for example, in which he battled furiously with Errol Flynn.

There are, of course, roles in which he does not fight. He played one of them recently in "Each Dawn I Die," the Warner Bros. prison drama starring James Cagney and George Raft which opens next Friday at the Strand Theatre. In that film he's a suave, polished and extremely crooked politician.

Jory started fighting about the same time he began acting. As a student at the University of California he was prominent in undergraduate theatricals and a boxing star. Leaving college, he went to British Columbia, where he became light heavyweight boxing champion of the province and also did his first professional acting with the Empress Stock Company in Vancouver. Acting finally won out and he progressed from stock companies to Broadway, from Broadway to Hollywood.

Despite his busy schedule in pictures, Jory continues his interest in the stage and has been active as one of the guiding spirits of the Pasadena Playhouse.

Mat 201—30*c*

A 'break' that never cleared the gate. Scene is from "Each Dawn I Die," starring James Cagney and George Raft, coming to Strand.

Cagney Has No Double For Dangerous Scenes In "Each Dawn I Die"

Prison riots are a pretty grim business, even in the movies, where the convicts are paid to revolt and, theoretically at least, are under perfect control. They're dangerous, and even in the movies it's only by the grace of extraordinary precautions that broken bones and cracked skulls are avoided.

Recently the order went out from the "front office" at the Warner Bros. Studio to make the prison break in "Each Dawn I Die," the James Cagney-George Raft co-starring picture coming to the Strand Theatre next Friday, the riot of all movie riots. William Keighley, the director, passed the word along to his assistants and

Mat 105—15c

James Cagney

they began to prepare for a Roman holiday.

They engaged machine gun, rifle and pistol sharpshooters. They had clubs, crowbars, baling hooks and canes manufactured in wholesale lots. They also had the heavy oaken doors of the solitary cells in their main prison set mined with dynamite caps and electrically wired for timed explosions.

The first five or six hours of a film riot are the worst, any veteran in the business will testify. At the end of that time, the rioters will have most of the excess enthusiasm beaten out of their systems. Being conscientious performers and ever mindful of their pay checks, they'll still give full measure. But they're not likely to slip in extra punches after the bell has rung, or go ahead and smash the whole set when the scene calls only for a wall to be caved in.

Keighley started his riot in the twine mill set of the picture's four stage prison. Stanley Ridges, one of the convicts, touched off the fireworks by crowning John Wray, a guard, with a baling hook, then applying the coup de grace with the same weapon in close-up.

Cagney followed this sortie by knocking out Maxie Rosenbloom, the former world's light heavyweight champion, with a sneaker punch, and securely handcuffing him to keep him out of trouble.

For flash shots of the corridor charge, stunt men in guard uniforms were stationed in the iron gallery 15 feet above floor level. They were armed with rifles, loaded with blanks and returned the convicts' fire. Of course, they were picked off by the rioters. And when they were, they fell to the floor below. There were no mattresses or nets spread to receive them but Hollywood stunt men have mastered the art of falling distances that would kill or maim ordinary individuals without so much as spraining an ankle or wrist.

The corridor action, with long shots, close ups, and flash scenes, took three full days of filming. Cagney participated in all this action, as a convict swept against his will into the riot, and took his full share of bumps. Raft, who was supposed to be locked in solitary, escaped.

Later, when the mob scenes were completed, Cagney, Raft, and a few of the principals, worked with actual machine gun bullets, fired by trusted sharpshooters, whizzing past their heads. These scenes were cut into those showing the mob.

Through it all, Cagney preserved the utmost calm, refusing all offers of a "double," although many of the scenes were fraught with real danger. He has made his screen reputation on pictures such as this one, and he claims that long practice has made him quite able to take care of himself when the guns start popping.

Mat 207—30c

Can love wait outside prison gates? James Cagney and Jane Bryan prove that it can in "Each Dawn I Die," coming to the Strand.

George Raft Exemplifies Typical Success Story

George Raft's career measures up to the best specifications of the traditional American success story. It has all the elements of poor boy, perseverance in the face of difficulties, early disappointments, and eventual success with accompanying fame.

Raft will tell you it also has the element of luck, as most success stories probably have. For one thing, he didn't want to become

Mat 106—15c

George Raft

a screen actor. He was eventually persuaded to have a try at the screen, became a star, and has remained one.

James Cagney, with whom Raft is co-starred in Warner Bros.' "Each Dawn I Die," which comes to the Strand Theatre next Friday, had a hand in that decision. Cagney, then just coming into his own as a film personality, was making a picture called "Taxi." In it was a dance contest sequence. Cagney said there was only one chap he knew who could play the winner of that dance contest and do the role right. His name was George Raft.

"Taxi" was Raft's first picture but it was his gangster portrayal in "Scarface" shortly afterward that made him a star.

Raft was born in New York City, attended both public and parochial schools, and after school hours and during summer vacations, he worked as an electrician's helper.

Like other youngsters of his west side neighborhood, George was a rabid boxing fan. The champion of the juvenile lot, he decided to turn professional. He was only 15 at the time and fought as a bantamweight. In 25 bouts he was knocked out seven times, and after his last beating, he wisely decided to quit the game. After giving up boxing, Raft tried professional baseball as a career. He was signed as an outfielder on the Springfield, (Mass.) Eastern League team, but gave that up, too, after a few seasons.

Returning to New York, he decided to capitalize on his hobby of dancing. He was a Charleston whirlwind, and had become known as the "kid with the fastest feet in New York." It wasn't hard for him to find employment at Churchill's and Rector's, hoofing at the tea dances.

Europe came next. Raft accepted an itinerary that took him to most of the world's capitals. He was the highest paid American dancer who ever appeared before European audiences and won international fame as one of the world's fastest hoofers.

On his return to New York, Raft danced in virtually every leading night club and motion picture theatre. His work in the film theatres brought him to the attention of picture people, all of whom talked Hollywood to him. Finally, he decided to have a look at the picture city, with the results already related.

Following "Taxi," Raft did a role in "Quick Millions." He next played in "Hush Money." Then came "Scarface" and immediate fame.

Seeking a change in roles, Raft recently terminated the contract with Paramount which had endured since he started in pictures and signed with Warner Bros. to co-star with Cagney in "Each Dawn I Die." He has an agreement to do another picture with the same studio and expects to divide the balance of his time at various film plants, doing pictures and roles which appeal to him.

One Jump Too Many

George Raft made three jumps off a high window ledge for a scene of Warner Bros.' "Each Dawn I Die," which is coming to the Strand Theatre, and each time landed without harm. Then, when the scene was okayed, the still photographer asked him to make one more leap for an "action" still. Raft obliged . . . and wrenched his knee so painfully it had to be bandaged and taped.

STAGES SWIFT COMEBACK

Being a big star and earning a comfortable competence isn't all there is to motion picture success.

George Bancroft learned that, and he had to lose stardom to do it. Once the champion menace of them all and among the highest paid actors on the screen, Bancroft today is working his way back into the limelight in character supporting roles. Oddly enough, he's having more fun than he ever had when he was a star.

George Bancroft

Mat 101—15c

"I started acting because I loved it and got a big bang out of it," the one time "smiling villain" explained between scenes on the set of "Each Dawn I Die," the Warner Bros. picture coming to the Strand Theatre next Friday. "When I became a film star, the fun began to go out of it. The battle to stay up there was too intense. What had been sheer pleasure became a grind. So I decided it was time to retire."

Then he suddenly realized he wanted to come back. The old zest for acting had returned and he couldn't really be happy unless he was back in harness.

He made the first important step in his comeback with a role supporting James Cagney and Pat O'Brien in "Angels With Dirty Faces." In "Each Dawn I Die," he supports Cagney and George Raft in even a better role.

"I'm not saying I wouldn't like to be a star again. Ambition is something that doesn't die and when a fellow gets back in harness he just naturally starts aiming high. But I wouldn't want to lose the real pleasure of this business again."

Fan loyalty is something else Bancroft had to lose stardom to learn about. You can't tell him the public is fickle.

"I've received letters, thousands of them, while I was off the screen," he said. "Naturally the fan mail began to dwindle down as people lost track of me and didn't know where to send their letters. But after 'Angels With Dirty Faces' the letters came in in a flood. And the majority of them were from old fans telling me how glad they were to see me back, and wishing me success. It was the same kind of warm feeling you get when you go back to your old home town."

From all indications, he'll be around, in pictures, for quite a few more years. He's hitting his stride again. And he's having fun.

FORMER 'HOOFERS' ARE HOLLYWOOD'S ACE TOUGH GUYS

The recent teaming of James Cagney and George Raft at Warner Bros. studio serves to point the rather odd fact that dancers make the most successful screen menaces.

The two toughest stars on the screen today, Cagney and Raft are both former "hoofers." Cagney started as a chorus boy, became a vaudeville song and dance man and literally stepped his way to success. Raft was once known as "the kid with the fastest feet on Broadway." First a Charleston champion, then an exhibition dancer at clubs, he "hoofed" his way into musical shows, toured Europe where he was the highest paid American dancer, and thence to the films.

Since getting into pictures, Cagney and Raft have done little dancing but they still retain their terpsichorean skill and may at any time drop their hard-guy roles to star in musicals.

The two stars are at their menacing best playing convicts in the grimly dramatic prison feature, "Each Dawn I Die," which comes to the Strand Theatre Friday. The only thing resembling dancing they do in that film is to side-step crowbars, baling hooks and loaded canes in the riot scenes.

While they serve very nicely as exhibits A, Cagney and Raft are far from the only "hoofers" who have won fame as film toughies. George Bancroft, the old "smiling villain" and in his heyday the unrivalled king of film heavies, was once a chorus dancer, later a vaudeville song and dance man. Coincidentally, Bancroft, who is making a swift comeback to film fame, is appearing with Cagney and Raft in "Each Dawn I Die."

Dour-faced Allen Jenkins and tough-mugged Stanley Fields are other film menace specialists who served their time as stage "hoofers" in pre-Hollywood days.

WORDLESS SCENE PACKS WALLOP IN "EACH DAWN I DIE"

Action still speaks more effectively than words on the screen and a single sweep of a camera frequently can pack more sheer drama into a scene than any dialogue a brilliant scenarist could write.

There's for example, the scene of Warner Bros.' "Each Dawn I Die," which opens next Friday at the Strand Theatre, where 500 convicts file into a prison auditorium to see a movie show. It's played without a word of dialogue but it carries a terrific wallop.

The interior of the big auditorium is austere but not althogether depressing. The gray, stone walls are smooth finished and the steel bars of the high narrow windows are covered by plain green drapes. Straight-backed wooden chairs are set in severe lines. There are thirty or forty rows of them and not a chair is out of place by the fraction of an inch. Twelve convicts take their place in the orchestra pit. They strike up "The Stars and Stripes Forever," and their fellow inmates start to pour into the auditorium. They come in columns of four, slouching, shuffling and silent. Among them are James Cagney and George Raft, the stars of the picture.

The busy camera moves from impassive faces, to an endless procession of marching gray legs and on to full flashes of the filling room. It catches the contrast of grimness and semi-holiday gayety but it reserves its big punch for the last. With a single sweep it swings upward to focus on a small balcony-like box above the screen. A blue uniformed guard stands in that box. In the crook of his right arm he carries a rifle.

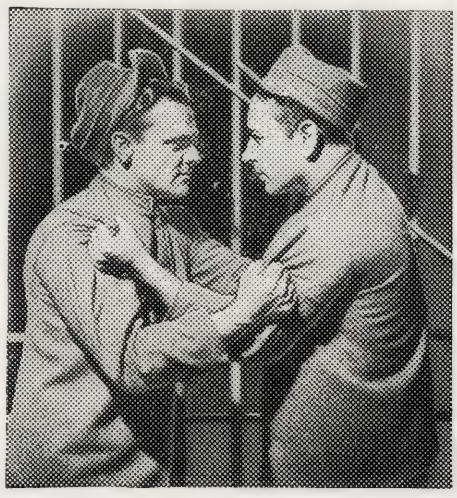
Today's SCREEN STORY

James Cagney, as a muck-raking reporter, gets hot on the trail of political racketeering in his town. To get him out of the way, he is framed and sentenced on a manslaughter charge. In the "pen," he becomes hard and reckless. Is thrown in with an underworld big shot (George Raft), serving a life term. Cagney helps him to "break." In return Raft promises to track down the guy who framed him. But Raft thinks he's gotten the double-cross when he finds that Cagney's newspaper has been tipped off. Cagney's girl, Jane Bryan, comes to Raft, however, and gets him to keep his promise. To do it, he has to give himself up. (Now go on with the story).

Four-column mat of art only:
Mat 401—60c

"Each Dawn I Die"

In Which Jimmie Cagney Meets Georgie Raft — And The Battle Is On! Now at the Strand Theatre.



Hot-headed Cagney and cold-blooded Raft clash! Does Cagney take all that Raft can dish out?

Prison riot, planned by Raft, breaks loose. It's a "break" that never clears the prison gates — yet is instrumental in freeing Cagney.

Vindicated at last, Cagney returns to the waiting arms of his faithful girl friend, Jane Bryan.

(Opening Day)

CAGNEY AND RAFT, SCREEN'S TOUGHEST KILLERS, CLASH IN 'EACH DAWN I DIE'

The outstanding toughies of screen history, James Cagney and George Raft, are teamed in "Each Dawn I Die," a Warner Bros. picture dealing realistically with life in a big prison which opens today at the Strand Theatre.

It is a frank, grim, brutal and tremendously exciting story to which these two premier bad men of the screen have lent their talents, and if they were tough before, they are veritable hell cats now. Each in his own way outdoes everything in the line of vicious characterization he has ever done before.

At the outset of the film, the characters portrayed by the stars are poles apart, Cagney being merely an altruistic and aggressive newspaper reporter with not the slightest trace of viciousness in his make-up, while Raft is the same hard and callous criminal that he seems to be until the very end.

Their paths cross when the young reporter is framed on a manslaughter charge and sent to the state penitentiary for a long term. Raft, who is a big shot in the underworld, has finally been caught and is up for the rest of his life. Rebellious from the outset because of the injustice done him, Cagney is a difficult prisoner for the authorities to handle.

He and Raft become friends when he saves the latter from an attempt on his life made by an enemy in the prison. Raft eventually pays his debt with interest when he lays down his life as the result of his efforts—which were successful — to obtain evidence that will prove Cagney's innocence of the charge which has sent him to prison. The scene is a vast prison riot.

Supporting the two stars is a cast which includes such luminaries as Jane Bryan, George Bancroft, Maxie Rosenbloom, Stanley Ridges, Alan Baxter, Victor Jory, Edward Pawley and Emma Dunn.

Based on Jerome Odlum's novel of the same title, the screen play of "Each Dawn I Die" was written by Norman Reilly Raine and Warren Duff, and William Keighley directed the production.

Author Plays Role In Own First Film

Jerome Odlum, one of Hollywood's ace writers, is probably the first person ever to pay money to work as a film extra. Odlum was on hand at the Warner Bros. Studio the night when opening scenes of the James Cagney picture based on his novel, "Each Dawn I Die," which opens today at the Strand Theatre, were filmed. The scenes were exteriors in a factory district and several extras were on hand to do "walk through" duty. Odlum watched the first rehearsal, then approached one of the atmosphere men. "Give you five dollars to let me walk through the scene for you," he said. The extra didn't want to take the money but Odlum insisted it was worth that to him to appear in the first scene of his first picture.

Mat 203—30c

James Cagney, in "solitary," defies warden George Bancroft in "Each Dawn I Die," Warner Bros. drama opening today at the Strand.

(Review)

CAGNEY & RAFT IN BATTLE OF KILLERS IN 'EACH DAWN I DIE'

Picture Achieves Reality With Teaming Of Screen's Top Tough Guys In Action Drama

The teaming of James Cagney and George Raft in "Each Dawn I Die," which opened yesterday at at the Strand Theatre, brings together the screen's two topmost portrayers of authentic modern hard guys, and the result is a prison picture which achieves a brilliant reality—far and away the strongest drama of this type ever to reach the screen.

Not only has each contributed a character portrayal that compares more than favorably with anything along the same line that he has ever done before, but jointly they present a rarely achieved welding of great talents. Both are tough, both are hard, and yet both are distinctive. And that is just as it should be, for the story of the picture demands that they be entirely different types of persons.

In the fine screen play based by Norman Reilly Raine and Warren Duff on Jerome Odlum's novel of the same name, Cagney at the outset is anything but the almost animalistic convict that he becomes later on, whereas Raft is from the first a criminal, a cruel and callous killer and yet a man of principle, unsocial though his ideas may have been.

Sent to jail as the result of a frame-up, Cagney is naturally rebellious. His attitude is met with brutality by the prison authorities and that results in a degeneration which makes of him, on the surface at least, as tough and vicious a man as any convict in the place.

After he saves Raft's life, the latter gives him a loyalty which eventually results in Raft himself laying down his life to prove his friend's innocence. And thus Raft vindicates the only principle to which he has adhered in his whole life.

This is but a sketchy narration of the story, for it is also filled with a succession of stirring incidents of life and death in the great prison where the two men are incarcerated. Most of the action takes place in the twine mill where the convicts work, which in itself is rather unusual in prison pictures, for they generally stress merely bars and walls and prison yards.

The climactic action takes place in the course of a prison riot which is the most luridly exciting episode of the sort ever filmed and is so authentic in detail that it actually gives the spectator a sense of watching such newsreel shots as no newsreel cameraman has ever been able to obtain.

Supporting the two stars is an extraordinarily able cast. Playing opposite Cagney in her first lead in an important picture, Jane Bryan gives a rare picture of tender devotion, courage and loyalty as the sweetheart of the wrongfully imprisoned man. The only other woman in the cast is Emma Dunn, who gives an intensely moving performance as Cagney's mother.

Of the men, the stand-outs are George Bancroft as the warden of the prison, Maxie Rosenbloom, Stanley Ridges, Edward Pawley, Paul Hurst and Louis Jean Heydt as convict types, Alan Baxter and Joe Downing as the "rats" among the convicts, John Wray as a viciously cruel guard, Willard Robertson as a vindicative deputy warden, and Victor Jory as a crooked politician.

The production was directed by William Keighley, who first came into prominence as the director of one of the greatest of all the Cagney successes, "G-Men." He has done an even better job this time with "Each Dawn I Die."

STAGESTRUCK IS WORD FOR JANE BRYAN

A Hollywood girl who has made good as a screen actress in her home town, Jane Bryan will never be satisfied until she has had a fling at the New York stage, although she realizes that most stage actresses want nothing more than to get to Hollywood and into the films.

"I'd probably feel that way myself if I were in their places," she said. "Pictures undoubtedly offer greater and more varied opportunities than the stage. Nevertheless, I have the theatre bug in my blood and I won't be completely happy until I have done some time behind the footlights."

Miss Bryan's chances of realizing her stage ambitions appear a bit remote at this writing. She is under contract to Warner Bros. and has been coming along so rapidly that the studio considers her one of its most promising young actresses.

As evidence of that confidence, she was given the feminine lead in "Each Dawn I Die," one of the season's most important productions, co-starring James Cagney and George Raft, which is now playing at the Strand Theatre.

Miss Bryan's cinema stock, always on the ascendant, started soaring after her role as the kid sister of Bette Davis in "Marked Woman." Miss Davis, incidentally, became one of Jane's strongest boosters and flatly predicted she was destined for stardom.

Jane can scarcely remember the time when she didn't want, and expect, to become an actress. She participated in student theatricals in high school, read all the books on the theatre she could find, and never missed seeing a good play that came to Los Angeles or Hollywood.

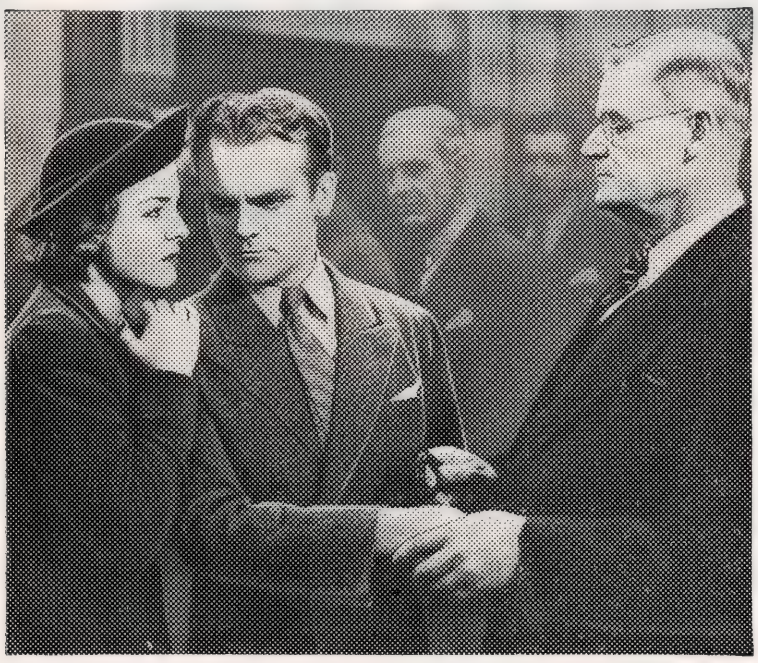
She started her actual training for a dramatic career at Jean Muir's Theatre Workshop in Hollywood. A Warner Bros. scout saw one of her performances there, she was given a screen test, and at the age of 18 found herself with a studio contract. She's now 21 and has played about twenty important parts.

Sparkling-eyed and bubbling with vitality, Miss Bryan says she is lucky because she isn't beautiful. Her fans may give her an argument on the beauty point, but Miss Bryan will cite her freckles (which film make-up covers and which are attractive anyhow) and her wide mouth as evidence she's no glamour girl.

If she had been beautiful, she says, she might have been shunted into straight heroine roles. As it happened, she was mostly given character roles—kid sisters and girl friends—which gave her both more variety and acting opportunities. And most important to her, it gave her the chance to work with such stars as Miss Davis and Cagney.

Aside from the theatre, Miss Bryan's enthusiasms are travelling, of which she has done little but intends to do more, outdoor sports and literature, particularly Irish literature.

There is, of course, a reason for her Irish sympathies. Her real name is Jane O'Brien. The studio persuaded her to make the slight change to Bryan. It already had, and still has, one O'Brien on its contract list. His first name is Pat.



Mat 208—30c

Jane Bryan promises to stand by, as James Cagney is taken off to prison. Scene is from "Each Dawn I Die," currently at the Strand.

'Twas A Long Time Between Kisses

Jane Bryan worked in the opening scenes of ''Each Dawn I Die,'' the Warner Bros. prison drama starring James Cagney and George Raft, which is now showing at the Strand Theatre. Then she had a five week vacation while the company did scenes in the prison settings.

Reporting back to the set finally, she had Assistant Director Frank Heath introduce her to Cagney as a gag. Cagney, however, came right back with: ''Oh, yes, I remember you. You're the girl I kissed in the courtroom.''

Joe Downing Suffers Many Film 'Deaths'

The stage play ''Dead End'' made Joe Downing what he is today, one of the most sinister villains in the acting profession. It also made it impossible for him to survive a motion picture. He has been ''killed'' in almost every fashion conceived by the fertile imaginations of the scenarists, in the two years he has been in films.

Next to the last time Downing worked in a picture with James Cagney he was shot in a telephone booth. That was in ''Angels With Dirty Faces.'' His latest picture with Cagney is ''Each Dawn I Die,'' now showing at the Strand. In this one he is stabbed in the back in a prison auditorium.

Jail Lures Actor

Joe Downing says he now knows it's true that criminals always go back to their old haunts. Joe, after being discharged from the "Each Dawn I Die" prison at the Warner Bros. Studio, showed up on the set each day to watch James Cagney and George Raft work. The prison picture is the current attraction at the Strand Theatre.

Became A Habit

After he had finished ''Each Dawn I Die,'' the Warner Bros. picture now showing at the Strand Theatre, and was out of prison, James Cagney amused himself by breaking rock for a walk at his new Beverly Hills home. Maybe it was habit.

Reporter At Last

James Cagney, who once aspired to be a newspaperman, plays his first reporter role for the screen in Warner Bros.' ''Each Dawn I Die,'' which is currently showing at the Strand Theatre. His too capable job of reporting, incidentally, lands him in the ''pen.'' Absolutely no pun intended!

Job Applicant Had Right Background

Film Director William Keighley was selecting "types" to play convicts in Warner Bros.' prison feature, "Each Dawn I Die," which is now showing the Strand Theatre, and there were twice as many applicants as there were jobs. Finally Keighley completed his roster and told the other men they could go.

"Wait a minute," objected one lantern-jawed chap. "You mean I can't have a job? Why I spent five years in stir, working on them twine mill machines. Don't a man's background mean anything to you movie people?"

Jory Is Patron Of Cagney Art

Included in what Victor Jory calls his ''Cagney Collection'' is the first and last pen and ink sketch James Cagney ever sold. Cagney, who sketches as a hobby, allowed one of his drawings to be auctioned off at a charity benefit in San Francisco eight years ago. Jory was in the audience and bought it.

Now Jory has a new sketch in his ''Cagney Collection.'' It's one of himself as the character he played in Cagney's latest Warner Bros. film, ''Each Dawn I Die,'' which opens next Friday at the Strand Theatre. His role is that of a crooked politician.

Extra Didn't Want To Waste His Time

Film extras are sometimes hard to please. Five hundred of them were paid to file into a prison auditorium setting at Warner Bros. Studio to see the opening of a movie for scenes of "Each Dawn I Die," which itself is now showing at the Strand Theatre. As they trooped into the auditorium, one of them turned to Frank Heath, the assistant director.

"What's the picture you're showing?" he asked.

"'Wings of the Navy'," replied Heath.

"Shucks," said the extra, "I've seen that. Why couldn't it have been 'Dark Victory'?"

Cagney And Raft Wardrobe Twins

If Hollywood's male stars felt the same way about wearing identical outfits as feminine celebrities do, there would have been more than prison riots in Warner Bros.' ''Each Dawn I Die,'' which is currently showing at the Strand Theatre. James Cagney and George Raft, the co-stars of that film, were wardrobe twins in all the scenes they played together.

Through most of the picture they were dressed in convict suits of shapeless gray wool. Later, they were taken out of prison to attend court and for those scenes they wore plain black suits, exactly alike in style and cut. Even their tan shirts, black string neckties and plain, square toed black shoes were identical. Far from minding it, however, the two stars enjoyed the situation hugely, and made it a point to go to lunch together in the famous Warner Bros. studio Green Room in their identical costumes.

Gets Paid For His Postman's Holiday

Cecil Luskin, Los Angeles court bailiff, has one advantage over postmen who take walks on their days off. He gets paid for going to court—in the movies—on his free days.

Luskin, who's the regular bailiff in the superior court of Judge Thomas Ambrose, served as technical advisor for courtroom scenes of ''Each Dawn I Die,'' the Warner Bros. prison film starring James Cagney and George Raft, which is scheduled to open next Friday at the Strand Theatre.

Mat 204—30c

Up-and-coming Warner Bros.' starlet Jane Bryan plays the feminine lead opposite James Cagney in "Each Dawn I Die," at the Strand.

Mat 206—30c

Killer vs. killer! James Cagney and George Raft clash in "Each Dawn I Die," now at the Strand. George Bancroft referees.

Raft Wanted Chance To Team With Cagney

Professional jealousy in the movies isn't what it used to be. Once upon a time, and that not so long ago, top flight stars objected bitterly to sharing laurels. The first co starring and all-star productions saw many explosions of temperament.

In contrast, the stars of today welcome an opportunity to team talents. One of the factors that influenced George Raft to sign with Warner Bros. for ''Each Dawn I Die,'' now showing at the Strand Theatre, was the chance to co-star with James Cagney.

Mother's Stand-In Is Her Daughter

Most unusual star and stand in combination in Hollywood is the mother and daughter team of Emma and Dorothy Dunn. Emma Dunn, one of the screen's leading character actresses, played James Cagney's mother in ''Each Dawn I Die,'' and her daughter Dorothy, served as her stand-in during the production.

Dorothy is the daughter of Miss Dunn and Harry Beresford, well known stage and screen actor. She took her mother's name when Miss Dunn and Beresford were divorced years ago. When her mother was starring on the New York stage, she played small roles in several of her productions. Dorothy, who has ambitions to follow in her mother's footsteps, is using the stand in job as dramatic training.

Acts And Advises

William Buckley, civilian supervisor of the Minnesota State prison's twine mill, came to Hollywood on leave of absence to act as technical advisor on Warner Bros.' new drama, ''Each Dawn I Die.'' Then he was drafted for an acting role in the James Cagney-George Raft starring picture, and played a convict in the same sort of twine mill he supervises at the Minnesota penitentiary. The picture shows many scenes during which the twine is actually manufactured and Buckley was pressed into service as an actor so that he could operate one of the more complicated machines which couldn't be entrusted to amateurs even for the length of a scene.

Stars Have Namesake

James Cagney and George Raft have a new namesake back in Stillwater, Minn. William A. Buckley, an official of the state prison at Stillwater, came to Hollywood to serve as technical advisor for Warner Bros.' ''Each Dawn I Die,'' now playing at the Strand Theatre, which stars Cagney and Raft. While there he received a wire announcing the birth of his first grandson. ''Congratulations,'' Buckley wired right back, ''name him James George.''

Curfew Postpones Bancroft's 'Death'

It was almost six o'clock in the evening and the prison riot for Warner Bros.' ''Each Dawn I Die''— now showing at the Strand Theatre, had been raging all day long. Came the close of a thundering scene in which Ed Pawley, leader of the rioting ''convicts'' thrust a pistol into George Bancroft's middle and roared: ''Here's where you get yours!''

''Okay,'' called Director William Keighley, ''we'll stop there. After he's survived this long I think we should let him live till morning.''

Cagney A Bystander At Fight For Once

For the first time in his entire screen career, James Cagney stood by one day recently and watched a screen fight without mixing in it. George Raft, Joe Downing and John Wray did the punch swinging.

It happened in a prison brawl scene on the set of ''Each Dawn I Die,'' the Warner Bros. film now playing at the Strand Theatre. Raft swung on Downing. Wray, playing a guard, mixed in. Cagney remained a spectator. He had to, because the script was written that way. And he said it was one of the hardest scenes he ever had to play. It made him restless.

Has Noted Family

Emma Dunn has added James Cagney to a screen family that includes such stars as Bette Davis, Gary Cooper, George Raft, Douglas Fairbanks, Jr. and Lawrence Tibbett. She played Jimmie's mother in ''Each Dawn I Die,'' now showing at the Strand. The fact that Miss Dunn has played George Raft's mother — the picture was ''The Glass Key''— rather confused the parental situation on set of ''Each Dawn I Die.'' Raft is co-starred with Cagney in the Warner Bros. picture. Both stars called her ''ma.''

Even Spiders Fooled

Darn clever, those movie cobweb spinners. They did such a good job with creating the webs which hang from the pillars of the prison twine mill setting of Warner Bros.' ''Each Dawn I Die,'' now playing at the Strand Theatre, that real spiders were fooled into taking over the work and even adding to them.

Serving Long Term

Life is just one jail house after another for Paul Hurst, who drew another prison hitch in Warner Bros.' ''Each Dawn I Die,'' which is currently showing at the Strand Theatre. Hurst hasn't missed a prison picture in fifteen years, hence spends most of his working hours behind bars.

EXPLOITATION

24 Ways T

CAGNEY – RAFT CONTEST

Local newspaper runs quiz contest on the stars.

Sample questions run as follows:

Which of the two stars were born in New York City? (both)

Which got his theatrical start as a dancer? (both)

Who was 'the kid with the fastest feet' on Broadway? (Raft)

Which was a baseball star? (Both)

Which one got into pictures first? (Cagney)

Which was a professional fighter? (Raft)

Winners get tickets and autographed photos of Cagney and Raft.

ALWAYS GOOD attention-getter is couple of "convicts" in striped garb with signs on their backs running around town plugging your showing.

CLASSIFIED AD TEASERS

Will James Cagney take it when George Raft dishes it out? The answer's at the Strand Theatre in 'Each Dawn I Die.' Signed, the Manager.

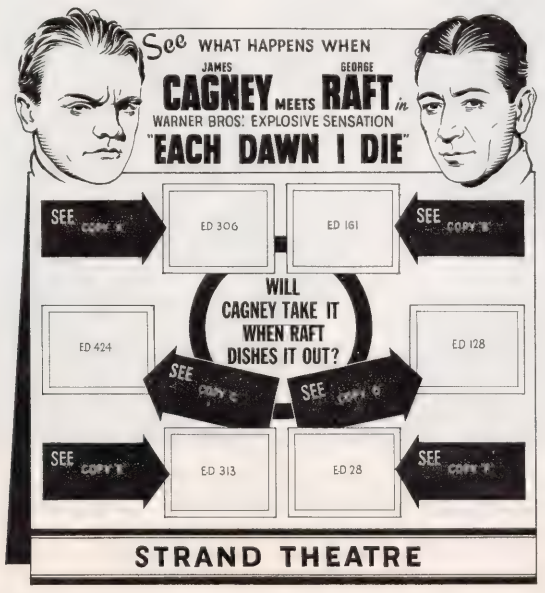
Cagney is looking for trouble . . . and he's going to find a RAFT of it! See the fireworks at the Strand Theatre starting Friday.

Who is more dangerous — Cagney when he's carrying a grudge — or Raft — when he's carrying a gun? Find out at the Strand Theatre this week. Manager.

PLUGGING CIVIC ANGLE

CRIME PREVENTION WEEK, in cooperation with city officials and leading newspapers, who should go for idea on strength of film's showing power of press in exposing rackets. Boy scouts, civic groups, youth clubs, and similar organizations enlist to report any law-breaking to proper authorities. Get up notices in meeting halls, clubs, schools, etc.

CONTACT WELFARE GROUPS who supply prisons with books, magazines, and similar material. Patrons help gather such gifts, which are sent on to these organizations. Those contributing have names published in cooperating newspaper. Showing is tied in by theatre's contribution.



The SEE display illustrated at left packs plenty of attention-getting power. Use copy and scene stills as follows:

A — SEE Cagney — the killer gangland couldn't tame! (ED 306)

B — SEE the battle of crazed 'cons' in a man-made inferno! (ED 161)

C — SEE the screen's toughest killers meet! (ED 424)

D — SEE murder on the loose — when stir-crazy convicts 'break'! (ED 128)

E — SEE Raft go into action and mop up a rat — with a vengeance! (ED 313)

F — SEE a girl's fight to save the man she loves! (ED 28)

(Order stills from Campaign Plan Editor. Complete set of six "See Stills"— 50c)

o Ballyhoo

INQUIRING REPORTER

INQUIRING REPORTER stunts create word-of-mouth build-up:

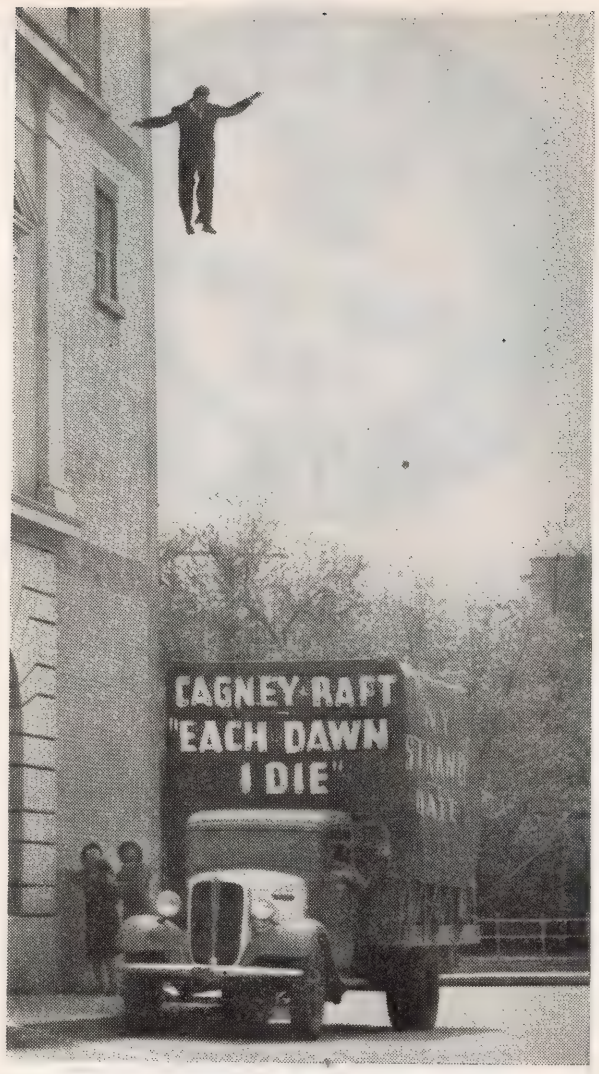
1. What do you think the phrase, "Each Dawn I Die" means?
2. If you were a judge, would you send a man to prison on purely circumstantial evidence, tho you believed him innocent?
3. Would you print the truth about corrupt politicians if you knew that they would try to frame you for it? Explain that Cagney faces this problem in film at Strand Theatre.

SPOT ANNOUNCEMENT

SPOT RADIO ANNOUNCEMENT before and after such national air programs as 'Gang Busters,' 'Alias Jimmy Valentine,' etc.

(Sound effects of marching feet, shrill whistle, machine gun fire)

ANNOUNCER: Your attention please! Warner Bros.' Picture-Of-The-Month, EACH DAWN I DIE, coming to the Strand Friday, is more than thrilling prison drama, more than a smashing action thriller. It is a star-studded production featuring hot-headed James Cagney AND cold-blooded George Raft . . . exploding like two bolts of deadly lightning across the screen in the year's bombshell sensation! The gangster of ANGELS WITH DIRTY FACES and the killer of SCARFACE clash for the first time in EACH DAWN I DIE. Will Cagney's fists strike terror into the man who's never met his master? Can Cagney take it when Raft dishes it out? See EACH DAWN I DIE when it opens at the Strand Theatre on Friday — with a large cast including Jane Bryan and George Bancroft.



DAREDEVIL LEAP. Sensation-getter in front of your theatre. In film George Raft jumps from high courtroom window into waiting truck. Machine is fixed with breakaway top, strong net and mattresses inside. Ballyhoo well in advance for big turnout. Get paper to cover.

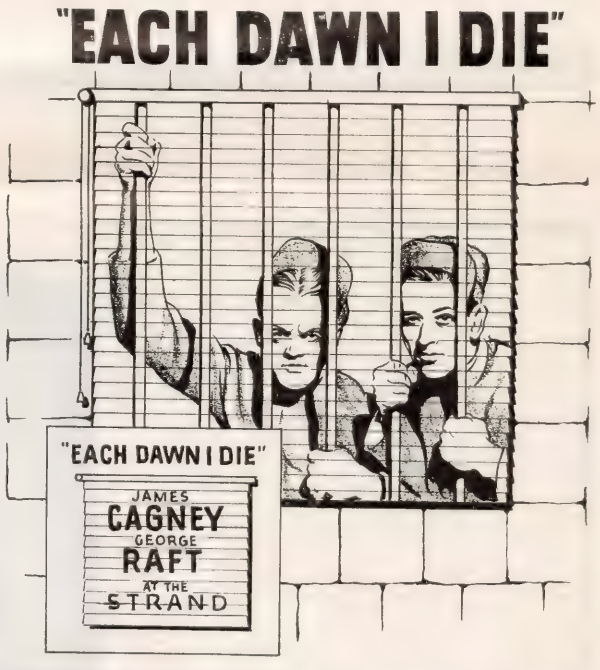
NEWSPAPER SCAREHEADS

SURPRINT NEWSPAPERS secured from local dailies' surplus of early edition. Front page carries this headline: 'Human Dynamite in Man-Made Inferno as James Cagney Meets George Raft.' Kids distribute papers on street corners, yelling title of picture as: Wuxtra, Wuxtra, read the big story about "Each Dawn I Die."

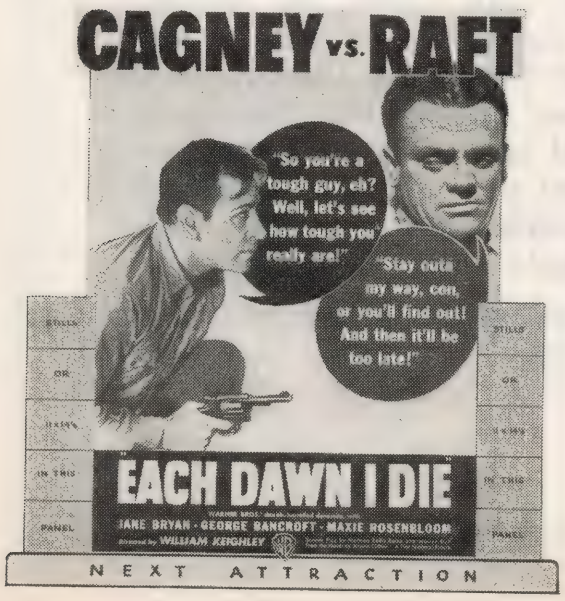
NEWSBOYS DISTRIBUTE HERALDS (page 25) on street corners yelling "Extra," newspaper style of heralds fitting readily into idea.

AND DON'T FORGET . . . .

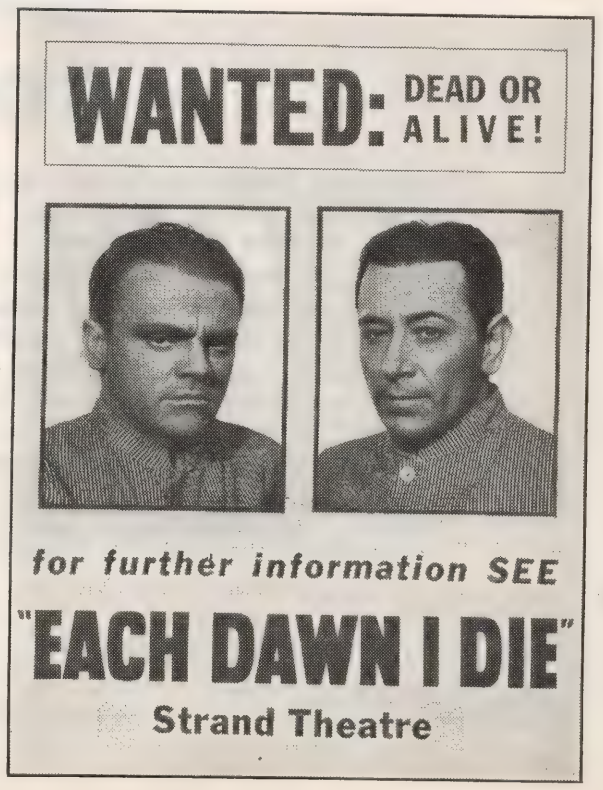
1. Exhibit of articles made by inmates of local prison; also any art work which could be put on sale in lobby.
2. Evidence box in lobby . . . patrons deposit any info they have . . . goes to police department.
3. Actual weapons and instruments display . . . local cops cooperate.
4. Fingerprinting apparatus booth . . . invite all to try it.
5. Blowups of the ads . . . moving cutouts of Cagney and Raft as in police lineup.
6. Get those I. Q. tests prisoners take . . . fitting blocks into patterns for lobby contest.
7. Teletype machine . . . unwinds copy taken from ads.
8. Magazine tieups . . . newsstand tack cards . . . truck banners.
9. 24-sheets on both sides of trolley car.
10. Warden and prison officials see pic . . . statements.



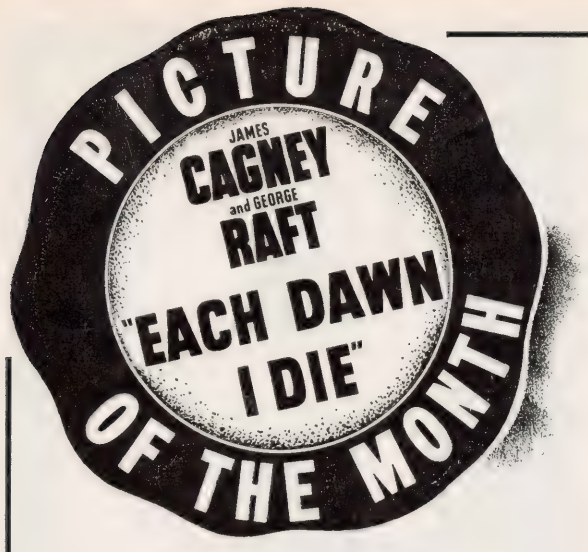
VENETIAN BLIND DISPLAY for lobby. Artist copies still ED 437 on the blind which is set behind prison wall display. When attendant pulls cord from behind the blind changes to other side showing copy. (See inset).


CAGNEY vs. RAFT
"So you're a tough guy, eh? Well, let's see how tough you really are!"
"Stay outa my way, con, or you'll find out! And then it'll be too late!"
EACH DAWN I DIE
JANE BRYAN · GEORGE BANCROFT · MAXIE ROSENBLOOM
directed by WILLIAM KEIGHLEY
NEXT ATTRACTION

LOBBY SET-PIECE IDEA made from three separate ads. Shows how inexpensively an effective display can be made with blow-ups of the ads. Every ad or combination of ads in this pressbook can easily be turned into an attention getting lobby or front display.



WANTED POSTERS always get attention. An inexpensive advertising idea which you print locally and tack up in all public places. Use still ED-400.



Selling Slants For The Picture-Of-The-Month!

This official Picture-Of-The-Month seal available in one and two inch sizes on a single mat.

Order Mat 101-B — 15c from Campaign Plan Editor, 321 W. 44th, St., N.Y.C.

NEW SHOW SEASON — For those showmen who want a real strong attraction to start their New Show Season, "Each Dawn I Die" (the Picture-Of-The-Month) is just what the doctor ordered.

TIE IN with local newspaper to run Photo-Of-The-Month contest. All pictures taken within month previous to opening are eligible. Winners receive guest tickets to your show. As variation, photos are exhibited in lobby and patrons vote for winners.

CONTACT TRAVEL AGENCIES with Trip-Of-The-Month idea, confectioners for Soda-Of-The-Month, bars for Drink-Of-The-Month, etc. And underline all displays with plug for show.

BLOW UP the official Seal for lobby exhibit. Surround with stills from the picture together with blowups of written endorsements.

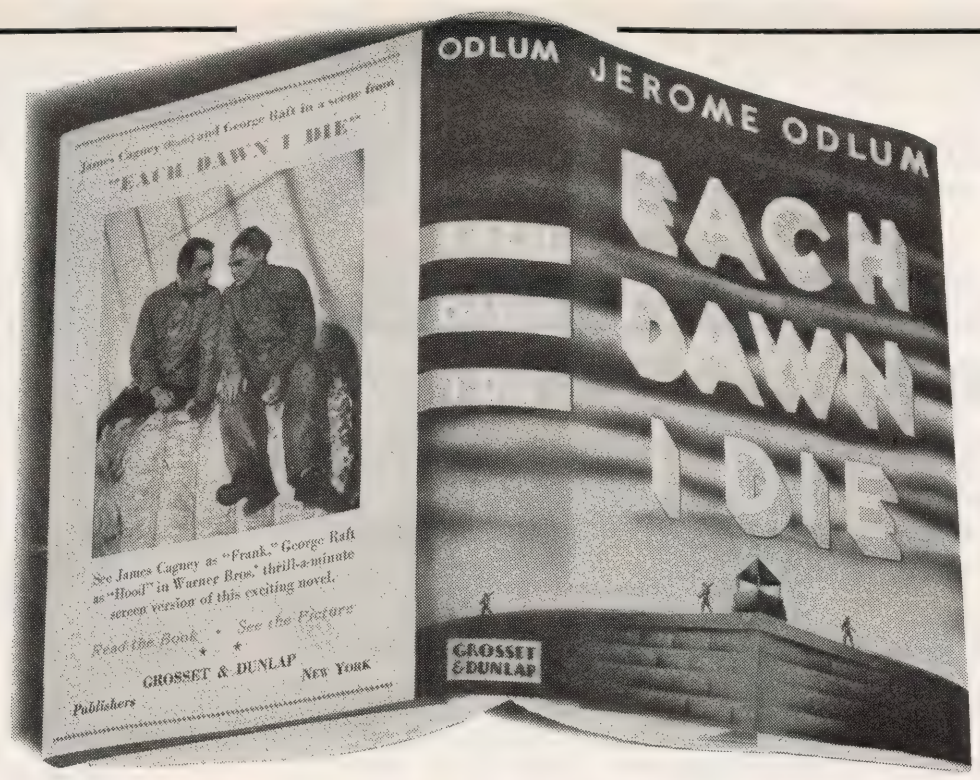
SPONSOR CONTEST for the best written 150 word essay on the 'Event-Of-The-Month.' Entries are judged on subject matter, and reason for selection. Paper cooperates.

COOPERATIVE AD PAGE with leading merchants featuring bargains of the month. Tie up with Picture-Of-The-Month. Stills displayed in stores in exchange for Bargains-Of-The Month exhibit in lobby.

MAIL PERSONAL LETTER to all patrons endorsing "Each Dawn I Die" as the Picture-Of-The-Month selection. Use official seal on letter.

GET BLANKET COVERAGE with the official seal. Paste on all correspondence, heralds, and on back-number detective magazines for giveaways. Kids, too, will get you a wide distribution around town with them.

HOLD BALL GAME-Of-The-Month, backed by theatre showing the Picture-Of-The-Month. Work up contest between theatre employees and local amateur ball club.


James Cagney (Rear) and George Raft in a scene from
"EACH DAWN I DIE"
See James Cagney as "Frank," George Raft as "Hood" in Warner Bros.' thrill-a-minute screen version of this exciting novel.
Read the Book
See the Picture
GROSSET & DUNLAP
NEW YORK
Publishers
ODLUM
JEROME ODLUM
EACH DAWN I DIE
GROSSET & DUNLAP

BOOK PROMOTION

1. Contact all dealers, bookstores, department stores, or lending libraries, and arrange displays with their material, augmented by your stills and copy.
2. Get several books for table display in lobby.
3. Blow up the book jacket and embellish with stills for display in lobby or empty store windows.
4. Action paragraphs from the book may be blown up, with arrows or ribbons leading to stills from the picture covering the same scenes.
5. The books make good prizes for any of your contests.

Copy for displays: The Scorching Novel That Startled A Million Readers — The Strange Story of Two Men from Opposite Worlds — Dramatically Brought to the Screen by Warner Bros.!

"Each Dawn I Die," the novel by Jerome Odlum upon which the picture is based, has been brought out by Grosset & Dunlap in a popular-priced edition. Special full color book jackets (as illustrated above) have been prepared with prominent plug for title and cast of the picture. The publisher is providing window and counter displays to all dealers.

For information concerning local dealers, contact Grosset & Dunlap.

DONALD REED, GROSSET & DUNLAP
1107 Broadway, New York City

4-PAGE TABLOID SIZE HERALD

Just What You Want to Sell This Show!

EXTRA
CANDID PICTURE NEWS
EXTRA
• SPECIAL STREET EDITION •
IT'S KILLER VS. KILLER AS CAGNEY MEETS RAFT!
SCREEN'S TOUGHEST MUGS CLASH IN SHADOW OF ELECTRIC CHAIR!
Sent to prison for a crime he did not commit . . . kept there by the men who framed him . . . Cagney meets Raft face to face for the first time in Warner Bros.' dynamite-packed drama,
"EACH DAWN I DIE!"
Cagney of the smashing fists vs. Raft of the blazing guns . . . in a battle where the loser goes to the morgue . . . the winner to the chair! Will Cagney take it when Raft dishes it out! You'll find the explosive answer in 1939's most thrilling sensation!
Accident — Or Murder? 'Murder' says the court. But "Each Dawn I Die" shows you how Cagney is diabolically and cleverly framed!
SEE PAGES FOLLOWING FOR MORE DETAILS.
CAN ONE KISS LAST A LIFETIME?
Last farewell is worse than prison punishment to doomed man. Sweetheart vows to disprove evidence that sent him up the river for life!

'OFFICIAL' HERALD

Actual page size is 11 x 17 inches; opens to exciting picture spread; theatre or cooperative ad imprint on back page.

Prices Below

THIS HERALD AVAILABLE TWO WAYS:

1. WITHOUT IMPRINTING — Order direct from your Vitagraph Exchange. Do your own imprinting. Prices: 1 to 9M — $3.25 per M; 10 to 49M — $2.75 per M; 50M and over — $2.25 per M. (F.O.B. YOUR EXCHANGE).

2. WITH IMPRINTING — Add 25c per M. to Exchange prices quoted on left. Minimum order 3M. Use Order Blank on sample inserted. From Post Publishing Co., Appleton Wisc., (F.O.B. APPLETON, WISCONSIN).

SEE SAMPLE INSERTED FOR IMPRINT SPACE

ACCESSORIES

8″x 10″
SEPIA FAN FOTO

Minimum:	250		$1.20
	500		2.40
1,000 to	2,000	$4.40	per M
3,000 to	4,000	4.20	" "
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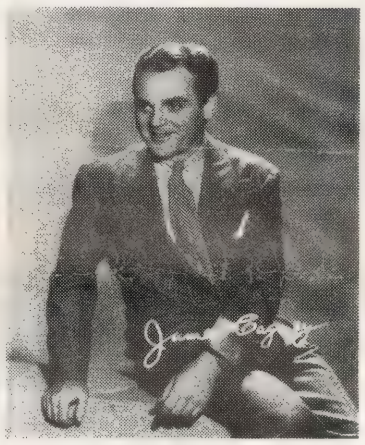

11″x 14″
Color Glos
STAR
PORTRAIT

1 to 9.....35c each
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4-PAGE TABLOID

HERALD

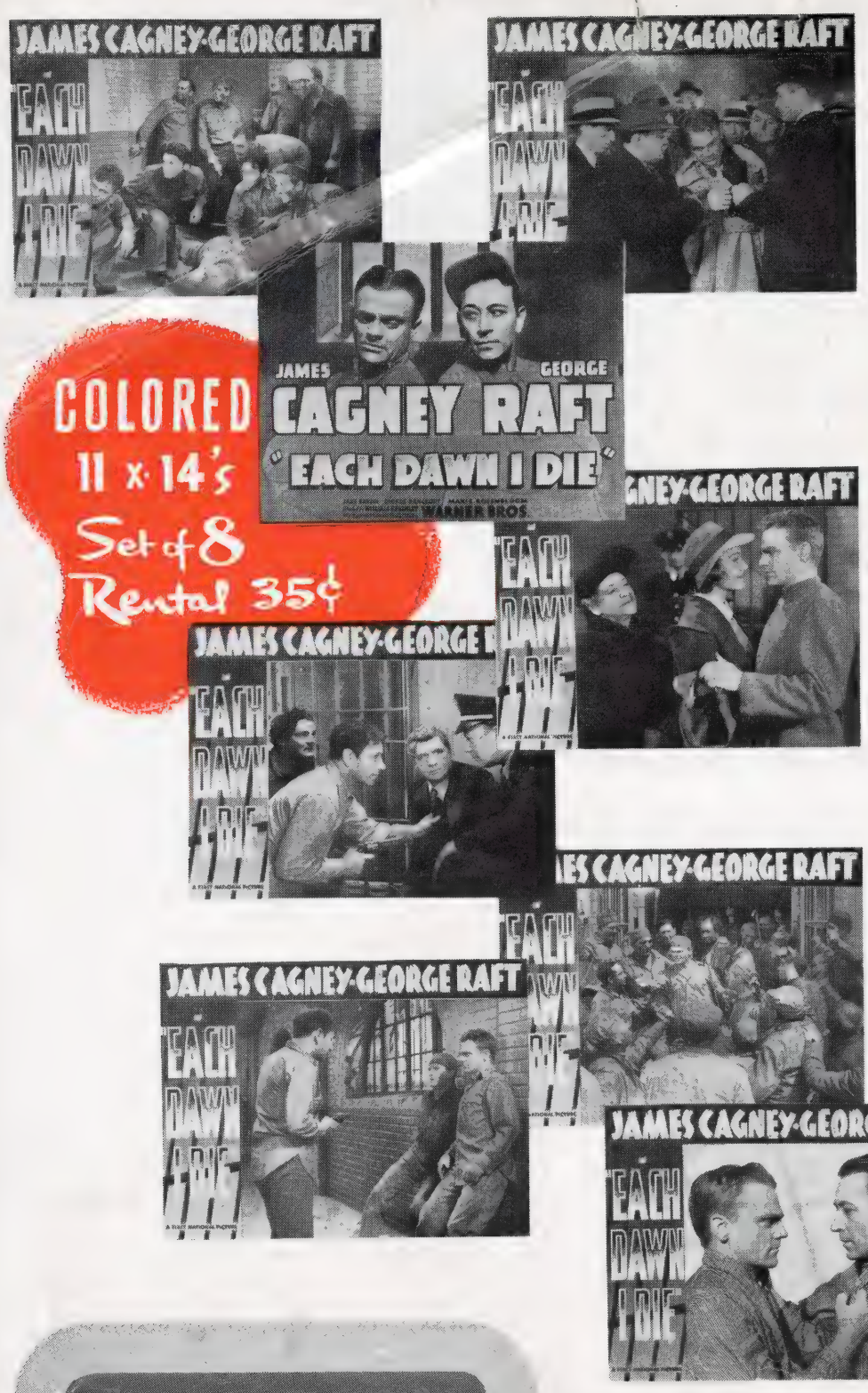
Sample Inserted—Illustrated On Preceding Page

WHEN
CAGNEY
MEETS RAFT
IT'S KILLER vs. KILLER!
SCREEN'S TOUGHEST MUGS CLASH IN SHADOW OF ELECTRIC CHAIR!
Sent to prison for a crime he did not commit... Cagney meets Raft face to face for the first time in WARNER BROS.' dynamite-packed drama!
EACH DAWN I DIE
JANE BRYAN · GEORGE BANCROFT · MAXIE ROSENBLOOM
DIRECTED BY WILLIAM KEIGHLEY
ACCIDENT—OR MURDER? "Wonder" says the town. But "Each Dawn I Die" shows you how Cagney is cleverly framed!
"A GUN GOT ME IN...and it's gonna get me out! But if I crook...I'm gonna take Cagney with me!"
PRESENTED BY
WARNER BROS.

40″x 60″
ACTION DISPLAY
Full Color Photo Gelatin
Rental: 75c each

40″ x 54″ SATIN BANNERETTE

Price: $1.75 or Rental: $1.00



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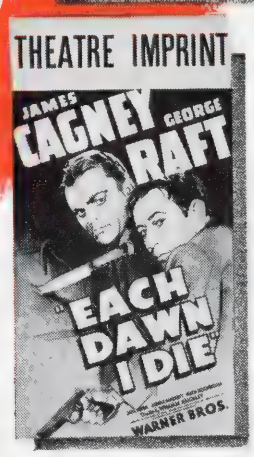
11 x 14's
Set of 8
Rental 35¢

3 Window Cards



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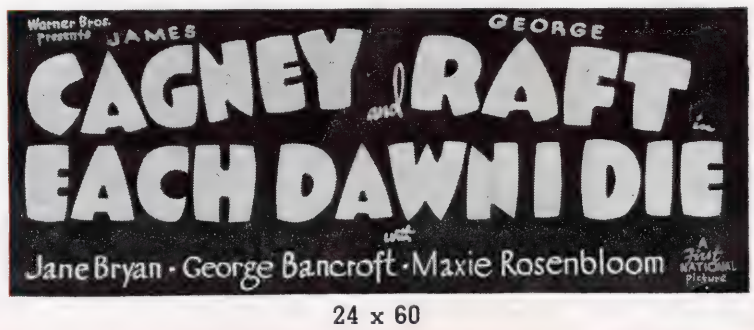

24 x 60

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THREE-SHEET . . . Rental: 24c each

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PRINTED IN U. S. A.

"EACH DAWN I DIE"

Directed by
WILLIAM
KEIGHLEY

Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From a Novel by JEROME ODLUM

DOMINANT
PICTURES CORP.

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PUBLICITY

"Each Dawn I Die"

THE CAST

Frank Ross	JAMES CAGNEY
"Hood" Stacey	GEORGE RAFT
Joyce	Jane Bryan
John Armstrong	George Bancroft
Meuller	Stanley Ridges
Carlisle	Alan Baxter
Grayce	Victor Jory
Lang	Willard Robertson

PRODUCTION

Directed by ..... WILLIAM KEIGHLEY
Screen Play by Norman Reilly Raine and Warren Duff; from the novel by Jerome Odlum. *Photography by* Arthur Edeson, A.S.C. *Art Director,* Max Parker. *Film Editor,* Thomas Richards. *Gowns by* Howard Shoup. *Musical Director,* Leo F. Forbstein. *Sound by* E. A. Brown. *Technical Advisor,* William Buckley.

THE STORY

(*Not For Publication*)

A smashing indictment of political corruption and prison abuses. Frank Ross (James Cagney), a reporter, is hot on the trail of a story which links the district attorney with a construction company scandal. To get him out of the way, Ross is framed and sentenced for manslaughter. In prison he meets Stacey (George Raft), an underworld leader, who is serving a life sentence. Ross helps him stage a break, in return for which he is to get information which will clear him. Stacey gives himself up and goes back to prison because the real guilty person is there. He engineers another break, but is mortally wounded in the fight. However he manages to force a confession which clears Ross.

Running Time: 84 Minutes.

(Single Bill Advance)

CAGNEY—RAFT DUO BACK AT STRAND STARTING FRIDAY

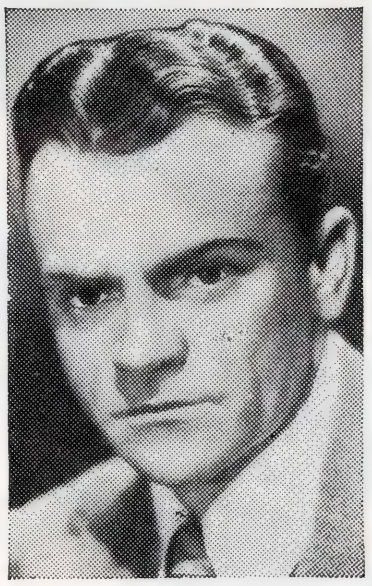
James Cagney and George Raft together on the screen spells dynamite.

And in "Each Dawn I Die", which opens a special return showing at the Strand Theatre on Friday, the duo delivers a double portion of explosive excitement. This drama rips back the curtains on political racketeering and scandal.

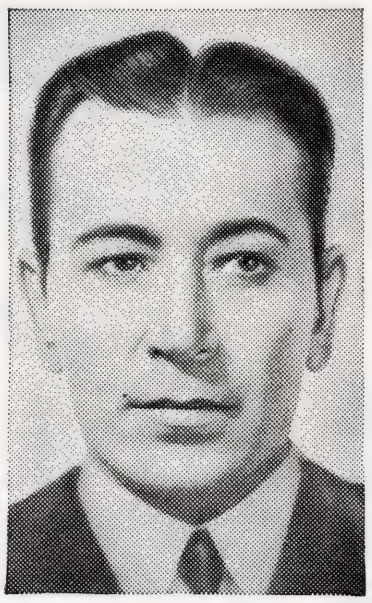
Cagney plays the role of a hardened reporter, bent on tracking down a hot story lead. This stirs up underworld feeling against him and he is framed and sent to prison on a manslaughter charge. Inside he meets Stacey (Raft) who is serving a life sentence. The two stage a jail break which is a high spot in the action-packed drama, with Stacey promising the reporter his assistance in proving his innocence.

To achieve this point, the life termer gives himself up and returns to prison because the fellow who framed the reporter is there. Back again behind the grey walls, Stacey engineers another jail break, and although he is mortally wounded in the gun-fire, he forces a confession which clears the reporter's slate.

William Keighley directed this powerful story which was written for the screen by Norman Reilly Raine and Warren Duff, from the Jerome Odlum novel of the same name. A dramatic highlight of the picture is a jail break which is graphically depicted on the screen under Keighley's direction.

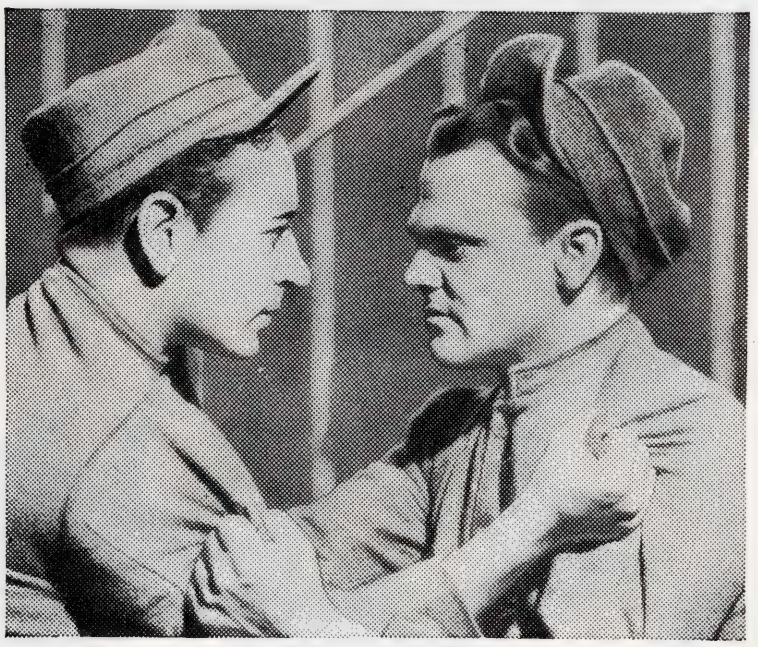


Still JC-510 *Mat 1A*
JAMES CAGNEY



Still ED A4 *Mat 1B*
GEORGE RAFT

CAGNEY AND RAFT RETURN



Still ED-424
DYNAMITE. James Cagney and George Raft share honors in drama of political corruption and prison abuses, "Each Dawn I Die", which opens a special return engagement Friday at the Strand Theatre.
MAT 2A

(Opening Day Single Bill)

POLITICS, PRISON MIXED IN FILM DUE TODAY

For dynamite action, exciting "Each Dawn I Die" co-starring James Cagney and George Raft, is big league entertainment, and this attraction opens a special return showing today at the Strand Theatre. Political racketeering and scandal, embellished with stark prison drama, highlights this story from the front-pages.

Jane Bryan, George Bancroft, Stanley Ridges, Victor Jory, Willard Robertson and Thurston Hall are prominent in the cast. William Keighley directed this production. "Each Dawn I Die" is from a Jerome Odlum novel of the same title, and the screenplay is by Norman Reilly Raine and Warren Duff.

Official Billing

JAMES CAGNEY	100%
and	
GEORGE RAFT	100%
in	
"EACH DAWN I DIE"	100%
Directed by WILLIAM KEIGHLEY	25%
Screen Play by Norman Reilly Raine and Warren Duff	3%
From the novel by Jerome Odlum	2%

ADVERTISING

Slugging their way to adventure!
JAMES CAGNEY
AGAINST
GEORGE RAFT
IN "EACH DAWN I DIE"
Directed by WILLIAM KEIGHLEY
Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From the Novel by JEROME ODLUM

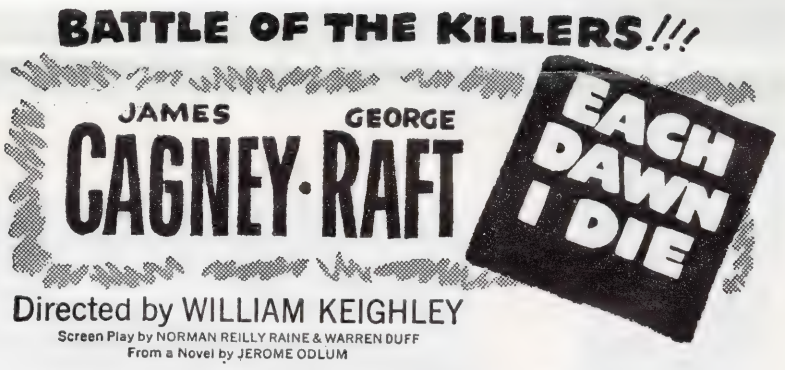
Ad Mat No. 201

Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From a Novel by JEROME ODLUM

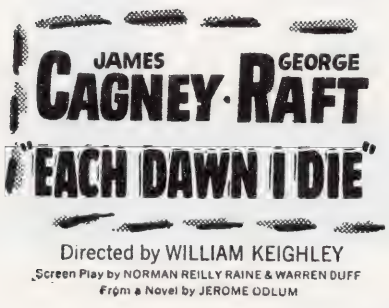
Mat 206 — 2 cols. x 6½ inches (180 lines)

SMASHING THRILLS
Together in a return match!
JAMES CAGNEY
GEORGE RAFT
EACH DAWN I DIE
Directed by WILLIAM KEIGHLEY
Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From the Novel by JEROME ODLUM

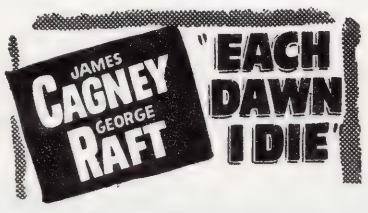
Ad Mat No. 202


BATTLE OF THE KILLERS!!!
JAMES CAGNEY · GEORGE RAFT
EACH DAWN I DIE
Directed by WILLIAM KEIGHLEY
Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From a Novel by JEROME ODLUM

Mat 203 — 2 cols. x 1¾ inches (52 lines)


JAMES CAGNEY · GEORGE RAFT
"EACH DAWN I DIE"
Directed by WILLIAM KEIGHLEY
Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From a Novel by JEROME ODLUM

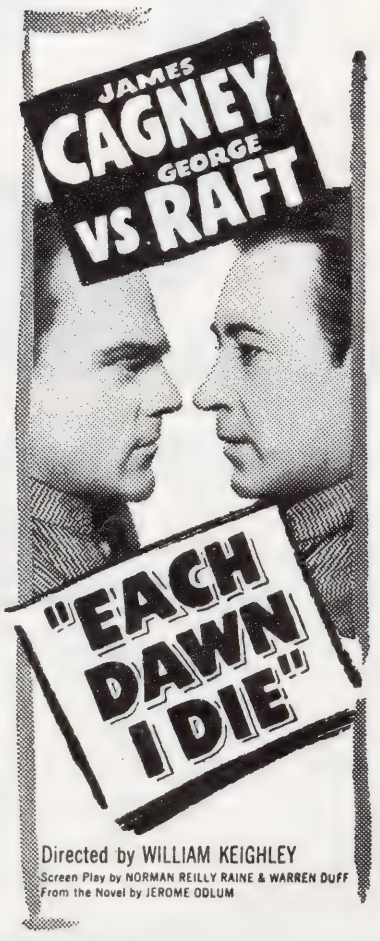
Ad Mat No. 101



Ad Mat No. 102

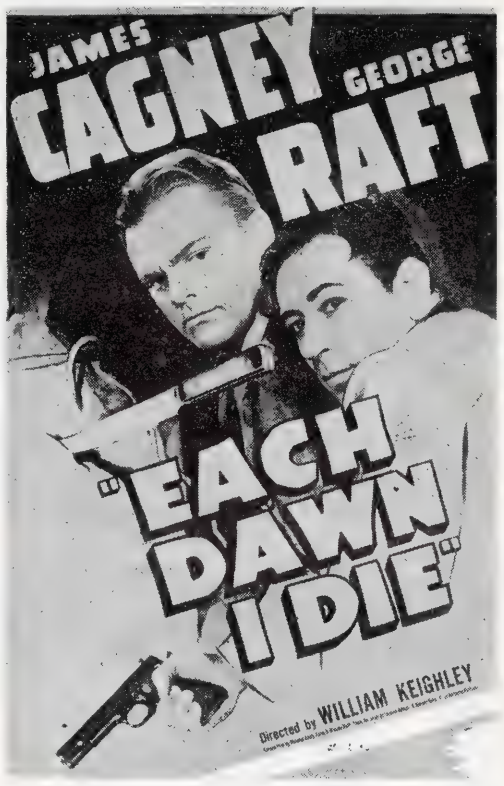
BATTLE OF KILLERS!
JAMES CAGNEY
GEORGE RAFT
IN "EACH DAWN I DIE"
Directed by WILLIAM KEIGHLEY
Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From the Novel by JEROME ODLUM

Ad Mat No. 103


JAMES CAGNEY
GEORGE
VS. RAFT
"EACH DAWN I DIE"
Directed by WILLIAM KEIGHLEY
Screen Play by NORMAN REILLY RAINE & WARREN DUFF
From the Novel by JEROME ODLUM

Ad Mat No. 104

ACCESSORIES



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IT'S KILLER VS. KILLER AS CAGNEY MEETS RAFT!

SCREEN'S TOUGHEST MUGS CLASH IN SHADOW OF ELECTRIC CHAIR!

Sent to prison for a crime he did not commit . . . kept there by the men who framed him . . . Cagney meets Raft face to face for the first time in Warner Bros.' dynamite-packed drama,

"EACH DAWN I DIE!"

Cagney of the smashing fists vs. Raft of the blazing guns . . . in a battle where the loser goes to the morgue . . . the winner to the chair! Will Cagney take it when Raft dishes it out! You'll find the explosive answer in 1939's most thrilling sensation!

Accident — Or Murder?
'Murder' says the court. But "Each Dawn I Die" shows you how Cagney is diabolically and cleverly framed!

SEE PAGES FOLLOWING FOR MORE DETAILS.

CAN ONE KISS LAST A LIFETIME?

Last farewell is worse than prison punishment to doomed man. Sweetheart vows to disprove evidence that sent him up the river for life!

PRINTED IN U. S. A.

DOOMED FOR A LIFETIM

PAROLE BOARD REFU TO RELEASE CAG

Imagine YOURSELF in this spot . . . an innocent man, y . . . appealing to the prison board for parole . . . then fin man who sent you to the penitentiary is IN CHA VERY GROUP FROM WHICH YOU SEEK FREED you crack? Would you fight back? See what hot ney does in "Each Dawn I Die!"

"Each Dawn I Die" sh man can perform a leg daring piece of news while behind bars, and demned by the fellow aided and the keepers House! Impossible in try? DON'T BE TOO S

WEEK AFTER WEEK in the "Hole" . . . dreaded solitary cell! What happens to a man's mind under conditions like these?

HOW D DEN? isn't it? we're gi it worry Maybe through be cold the chai

"YOU KNOW WHAT YOU'LL GET if you lay down on your job. This is a prison. . . not a summer resort!"

NOW YOU'LL KNOW WHAT PRISON

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GUARDS CLOSE IN . . . WITH DEATH! Revolvers don't count when guards close in with deadly tommy-guns! The whine of a bullet is as final as the whine of the electric chair! "Each Dawn I Die" will show you a 'break' that never cleared the gate . . . yet freed one man with life . . . while it freed others with death!

"A GUN GOT ME IN . . . and it's gonna get me out! But if I croak . . . I'm gonna take Cagney with me!"

YOU LIKE IT NOW, WAR-
ice spot you're in, warden . . .
/e've got the guns now . . . so
ng the orders! But don't let
ou, warden . . . just keep cool!
u'll be extra cool when we ge
vith you! And maybe you'll
nd stiff like the guys you give
o!

WARNER BROS.
Pictures, Inc., Presents

JAMES CAGNEY
and
GEORGE RAFT
In
"EACH DAWN I DIE"
With
JANE BRYAN
GEORGE BANCROFT
MAXIE ROSENBLOOM

Directed by William Keighley

Screen Play by Norman Reilly Raine and Warren Duff
From the Novel by Jerome Odlum

A First National Picture

VRITES ON MEN'S FACES!

"I'M SAVING THIS HOOK
for the lying throat of the guard that had me put on bread and water!"

JAMES CAGNEY AND GEO. RAFT

IN

"EACH DAWN I DIE"

A First National Picture

Presented by Warner Bros.

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Quality Bakery

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RELAX

and refresh yourself

—after the theatre. Our creamy, cool sodas hit the spot perfectly and make the evening a real success.

the SODA SHOP

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